An Hiſtorical Explication
OF
What there is moſt remarkable in that
Wonder of the World,
The FRENCH KING's
ROYAL HOUSE
AT
VERSAILLES,
And in that of Monſieur, at
St. *CLOUD.*

Written in the *French Tongue* by the Sieur *Combes*,
And now faithfully done into *Engliſh.*

Together with
A Compendious Inventory
OF THE
Treaſury of S. *Denis*

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BIBLIOTHECA·BODLEIANA

TO

MADAM THE Dolphiness.

MADAM,

ALL *Europe* looks on *Verſailles* as the Wonder of the World, and as the moſt ſplendid Mark

of the Magnificence of our *Great Monarch*: It is what has given me the occaſion of compoſing this Work, in order to make plain, as much as poſſible, the Difficulties which have ariſen betwixt ſome perſons of Note, concerning the Explication which they made of the ſubjects of Painting, which make the Ornament of the Seiling-

ing-pieces & others; and of thoſe of Sculpture, which embelliſh the Edifice, the Fountains, and the Garden-knots of this incomparable Houſe. The Merit which all *France* admires in your Royal Perſon, and which gives you a lawful Right of deciding all that the Sciences, Hiſtory, and Fable have of moſt

hidden in them, has made me take the freedom of putting this Hiſtorical Explication under your protection; being withal perſwaded, that a great Princeſs, as your ſelf, *Madam*, always takes delight to hear ſpeak of Great Men, and of Illuſtrious Women; the Vertues and Actions of whom, are

but

but Shadows of thoſe which are ſeen with more ſolidneſs in the Perſons of our great King, and our great Queen. The Auguſt Rank which you hold, *Madam*, in the Royal Family, and thoſe rare Qualities which render you ſo dear to this Invincible Monarch, and which are at this day the Admiration of

the World, and the Joy of *France*, make us believe that God has given you to it, in order to the continuance of its Happineſs: And as the Dolphins appearing on the Sea, give there tidings of a Calm, which makes the Pilot hope for a happy ſucceſs after a long Storm; even ſo the two DOLPHINS

PHINS which appear in *FRANCE*, have brought there Peace, and this happy Tranquillity, which it enjoys after ſo many Agitations, and make me hope that this little WORK will find a favourable Acceſs to you, *Madam*; and that you will do me the favour to receive it as a Mark of the Pro-

To the Dolphineſs.

Profound Reſpect, wherewith I am,

MADAM,

Your moſt Humble

and

moſt Obedient Servant,

COMBES.

IN-

INSTRUCTIONS TO THE Reader.

FOR *a more clear understanding of the Explication of the Subjects of Painting, which compose this Work; you must know, that as the Sun makes the body of the Kings Device, and that* Apollo *and the Sun are the same thing; this deity is represented*

ſented in many places of Verſailles.

In the Garden near the Canal, *at the Baſon of* Apollo, *it's the Sun when he riſeth, and ſeems to iſſue from the Sea.*

At the Grotto's of Apollo, *which are oppoſite to it, is the ſame Sun when he is ſetting in the boſom of* Thetis, *where he is waſht, and refreſht by the* Nymphs, *from the Labours which he has undergone during his courſe. In the Apartments of the Houſe you will ſee him accompanied with all that has affinity with him.*

On the Front of the Houſe, which looks into the Garden, he divides the Year with Diana

his

his Sister, where they communicate their mild Influences to the Earth, that it may produce all sorts of Plants.

The Subjects of Painting which compleat the Ornament of the Seiling-pieces, are Hero's and Illustrious men, taken from History and from Fable, who have merited the titles of Generous and Great men, of Fathers of the People, of Liberal, Just, August, and Victorious Persons, who have possess'd all the Vertues which have been seen to appear with admiration in the Person of our Great Monarch, since the happy course of his Reign: So that all that is seen of remarkable in the House and

in the Garden, has always a relation to the great Actions of his Majesty. It's for this reason that I have been obliged to make those acquainted with it that do not know it.

The Subjects of the Paintings which are in the Queens Apartment, are taken from Illustrious women, who have had heroick Vertues, resembling those which eminently shine in our great Queen. I could have been more large than I am in the composition of this Work, but this would have too much imbroil'd the memory. It seems to me that a man does enough, if he retains that which is most remarkable in so great a number of fine things,

as there is in this Royal Houſe.

I took the pains to give this Explication at the requeſt of two Ladies of the Court, whoſe Quality is of the firſt Rank, and to whom I had the honour to diſcourſe, as I was conſidering with them the Subjects of the Painting of the Seiling-pieces. At firſt the difficulty of ſucceeding in it preſented it ſelf to my underſtanding: nevertheleſs I e'en reſolved to obey the Requeſt of theſe Ladies, which ought to have on me the force of a Command, as well by reaſon of their great Quality, as through the power which the beautiful See has on the Underſtanding and Will of reaſonable men. If I have done

ill,

ill, my Excuſe is ſufficient; and I hope that thoſe who are the Cenſors of Works which appear in publick, will receive it as a Mark of my Submiſſion, the deſigne of it being otherwiſe than to make my ſelf an Author. He who lets flie an Arrow, if he ſtrikes the middle of the Butt, has gotten the Prize.

APPROBATIONS.

WE ſubſigned, Painters to the King, do certifie to have read and examin'd a Book entituled, *An Hiſtorical Explication of what there is moſt remarkable in the Royal Houſe of Verſailles*; in which we have found nothing but what is conformable to the Paintings. Given under our Hands, this 30th of *October* 1681.

COYPEL.
PAILLETTE.

We

Approbations.

WE ſubſign'd, Carvers to the King, do certifie to have read this preſent Book; in which there is nothing but what is conformable to the Subjects of Carving repreſented at *Verſailles*. Given under our Hands, this ſecond of *November* 1681.

REGNAUDIN.
COYZEVOX.

THE

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AN

AN HISTORICAL EXPLICATION Of what is most Remarkable IN THE ROYAL HOUSE OF Versailles.

Italy must now yield to *France* the Prize and Garland which it has born away hitherto from all the Nations of the Earth, in what regards the excellency of *Architecture*, the beauty of *Carving*, the Magnificence of *Painting*, the Art of *Gardening*, the Structure of *Fountains*, and the invention of *Aqueducts*.

Verſailles alone ſuffices to ſecure for ever to *France* the glory it has at preſent, in ſurpaſſing all other Kingdoms in the Science of Buildings: and it is beholding for this high eſteem to the Grandeur and Magnificence of *Louis the Great*, its invincible Monarch.

This Magnanimous Prince has cheriſht Arts even to ſo high a point, and has known ſo well to cultivate them among the noiſe of Arms, that Peace, which is the Mother both of Sciences and Arts, to teſtifie its gratitude, has built him the moſt magnificent Palace of the World; to the end it might there receive him, as it were in its boſome, when he returns from his Enemies loaded with Laurels and Tropheys.

It's into this Royal and Charming Houſe that you are invited to come, you people of the Earth, who are curious and learned: you ſhall

ſhall ſee there the ancient and the new *Rome*: you ſhall ſee there all that the world has ever had of beautiful and ſurprizing; admire there the Skill, the Knowledge, the Deſign, and the curiouſneſs of the Workmen; admire there the Grandeur, the Sumptuouſneſs, the Magnificence and the Liberality of the Prince; and own that *Verſailles* eclipſes all the inchanted Palaces of Hiſtory and of Fable.

When you are at *Verſailles*, and are come to the end of the great walk of Elms, it cannot be but the beautiful Aſpect of the Houſe will charm your Spirit, and ſeize all your Senſes, and convert the force of them all into the ſight and imagination.

Pauſe you a little at the firſt Iron Grate of the Fore-court, to ſee there the two ſtonen Pieces; the one on the right of the houſe, repreſenting the Victories of *France*

over *Spain*, denoted by the *Lyon*; and the other on the left, the Victories over *Germany*, denoted by the *Eagle*. The Sieur *Girardon* made the figure on the right, and the Sieur *de Mercy* that on the left.

From this Grate you paſs as far as the gilded Grate, where you will ſee at the entrance a Sun of Gold on a Trophey of Arms, with two pieces of ſtonen Figures on the two ſides: On the right it's *Abundance*, and on the left *Peace*, who burns with a Torch a Trophy of Arms, and holds in her left hand a *Caduceum*, which is the Symbol of Prudence, Eloquence, and Command.

When you have paſs'd this gilded Grate, turn on the left hand, you will ſee at the end of the right Wing of the houſe, on ſix Pillars, ſix Deities, three of the Farth, and three of the Water.

The Deities of the Earth are *Ceres*,

res, who carries Ears of Corn; *Flora*, who carries *Flowers*; and *Pomona* Fruits.

The Deities of the Water, are *Thetis* and *Galatea*, with *Neptune* in the midſt.

When you have ſeen theſe ſix Statues, look afterward on your right, at the end of the left Wing of the houſe, you will ſee on ſix Pillars ſix other Deities, three of the Air, and three of the Fire.

The Deities of the Air are *Iris*, who repreſents the Rainbow with her Vail, *Juno* with a Peacock by her ſide, and *Zephirus*.

The Deities of the Fire are *Vulcan* in the midſt of Cyclopſes, who are *Brontes* and *Steropes*.

When theſe twelve Pagan Deities were ſet up, who repreſent the four Elements, regard was had to that place where are all the Offices of his Majeſty belonging to the Mouth: the four Elements being

thoſe who by their mixture compoſe all the Food proper for nouriſhment; the Earth gives Flowers, Fruits, and Animals; the Water gives Fiſh; the Air furniſhes Birds; and the good Fire acts the good Cook.

Advance your ſelf now as far as the Baſon, which is in the middle of the little Court of the houſe, and look on the Pediment of the front of the houſe, you will ſee two Figures.

The one, which is on the right, repreſents *Hercules*, or *France*, who repoſes after having overcome the *Hydra*; that is to ſay, the great number of Enemies which it has defeated in theſe laſt Wars. The *Hydra* is denoted there by the *Dragon*; *Spain* by the *Lyon*; and all the other Forces by the *Bull*, which ſignifies alſo the River *Rhine*. *Hercules* overcame the River *Achelous* under the figure of a *Bull*, from which

which he took away a Horn, whence iſſued *Abundance:* and our French *Hercules* having overcome the Forces of the *Rhine*, and the *Rhine* it ſelf, there is come of it *Peace* and *Abundance.* This figure was made by the Sieur *Girardon.*

And the other figure which is on the left, repreſents *Mars* or *France* victorious over *Spain* and *Germany.* This figure, was made by the Sieur *de Mercy.*

Under theſe two figures, on the Balliſters of the little houſe which faces the Court, you will ſee Eighteen figures of ſtone, each of eight foot in height, repreſenting in general the Vertues of the King.

The firſt of the Nine which are on your left on the right Wing of the houſe is *Victory*, who holds with one hand a Garland of Laurels. Made by the Sieur *Sepingala.*

The two that follow repreſent

Africa and *America*. *Africa* made by the Sieurs *le Hongre*, and *America* by the Sieur *Regnaudin*.

The fourth is *Glory*, who ſupports on her left Knee a Pyramid, and carries a Crown in her right hand. Made by the Sieur *Regnaudin*.

Authority or Soveraign Power and *Riches* follow next, repreſented by Eagles, the Globe, and the Compaſs. Made by the Sieur *le Hongre*.

The ſeventh figure repreſents *Generoſity*, which is denoted by the Lyon, and *Liberality* by a Horn of Abundance, full of Riches, which it pours forth. Made by the Sieur *le Gros*.

The eighth, which repreſents *Strength*, ſupports on its knee the Baſis of a Column, which is the Symbol of Strength; ſhe carries the branch of an Oak, and is clad with the ſkin of a Lyon, as *Hercules*;

cules. Made by the Sieur *Coyzevox.*

And the ninth, which denotes *Abundance*, ſupports a Horn of Abundance, and holds in her hand an Olive-branch, which ſignifies Peace, and which is always followed with Abundance. Made by the Sieur *de Mercy.*

When you have conſidered all theſe Statues, you muſt return towards the Front of the houſe whence you parted, to ſee the other Nine figures, which are on the Balliſters on the left Wing of the houſe, and anſwer to thoſe which you came from ſeeing.

The firſt is *Fame*, who holds Trumpets. Made by the Sieur *le Comte.*

The two that follow are *Aſia* and *Europe.* Made by the Sieurs *Maſſon* and *le Gros.*

The fourth is an *Abundance* and *Peace.* Made by the Sieur *Regnaudin.*

The fifth is *Diligence*, who holds in her hand a branch of Thyme, and one of the Mulberry-tree, about which flies a Bee, which is the Symbol of Diligence; and the Mulberry-tree ſignifies the Silk-worms, who are ſo diligent, that they never reſt from the time of their birth even to their death, nay not even when they eat, their nouriſhment ſerving but to make the matter of their work. Theſe Animals have three different ſorts of life: The firſt in Worms is creeping, and employ'd in labour; the ſecond in flying Butterflies, which is as it were Celeſtial, the Silk-worms living then altogether in careſſes and pleaſures which they enjoy with their Females; and the third is in the beauty of their works of ſilk: which repreſents admirably well the three Ages of the diligent man. Made by the Sieur *Raon*.

The

The ſixth figure ſignifies *Prudence*, who holds an Arrow compaſs'd about with a Serpent, the Hieroglyphick of Prudence. The Arrow ſignifies, that ſtrokes performed with prudence are the moſt ſecure. Made by the Sieur *Maſſon.*

The ſeventh is *Pallas*, who has on the top of her Headpiece a head of a Horſe: ſhe is ſupported on a Shield where is ſeen a head of *Meduſa.* Made by the Sieur *Girardon.*

The eighth repreſents *Juſtice*, with a Sword in one hand, and a pair of Scales in the other. Made by the Sieur *Coyzevox.*

And the ninth ſignifies the *richneſs of Buildings*; ſhe pours forth with one hand all ſorts of Goods, and with the other ſhe holds the Ground-plot of a Building. Made by the Sieur *de Mercy.*

When you have conſidered all theſe

theſe Figures, if you will enter into the Appartment of the *Baths*, you muſt paſs through the door which is under the laſt Statue you ſaw. This apartment is dedicated to *Magnificence*, and makes one of the *ſeven Wonders of* Verſailles.

The firſt piece of the low Apartment of the *Baths* is remarkable for the Picture in the midſt of the Geiling, where there is repreſented a *Flora*: It will be changed, and in its place there will be put a *Mars*, repoſing himſelf from the toils of War, from whom *Venus* takes the Helmet from off the head, ſhewing him *Peace*, who burns Arms, and about him many *Cupids* who undreſs him. This Picture was made by the Sieur *Paillette.*

The ſecond Piece of the low apartment of the *Baths* is alſo remarkable for the Picture in the midſt of the Ceiling: There we

ſee

ſee *Peace*, who holds a *Caduceum*, and leans on *Abundance*; *Victory* who repoſes herſelf, *Architecture* who preſents a Ground-plot, to ſignifie that Peace is the time proper for building. You may obſerve on the countenance of this *Peace* the Beauty, the bonne Grace, the Sweetneſs, the Vertue, and the Modeſty of it. There are aſide by Tempeſts and Storms, which *Peace*, who brings with it Sereneneſs and a Calm, drives away and makes to fly from it. This Picture was the work of the Sieur *Boulongne*.

The third Piece of the low apartment of the *Baths* is remarkable for eight Pillars of grey Marble, of the Dorick Order; and for four Statues of Marble, whereof the moſt conſiderable is that of *Venus*, which is a copy of the *Venus* of *Medicis*.

The fifth Piece of the apartment of the *Baths* is conſiderable for eight

eight Pillars of a whitiſh grey Marble of the Ionick Order, and for four others of black Marble ſpotted with white: The Picture in the midſt of the Cieling is a *Diana* on a Chariot drawn by Hinds with *Zephyrus's* about it.

The ſixth Piece of the apartment of the *Baths* is alſo conſiderable for the Picture in the midſt of the Cieling which repreſents an *Apollo* driving away Tempeſts and Storms by ſhooting Darts. By the Darts of *Apollo* are underſtood the Rays of the Sun, which diſſipate Clouds and Miſts: This alludes to the King, who by his Prudence, Juſtice, and Power exterminates from his Kingdom the Errours, Crimes, and Seditions which Malice and Ignorance might there form. The Picture for the Chimney-piece is a *Daphne*, who being purſued by *Apollo*, is changed into a Laurel, after having triumph'd over this God.

The

The ſeventh Piece of the apartment of the *Baths* is admirable: There is ſeen in the Picture of the midſt of the Cieling a *Venus*, who is waſh'd and perfum'd by *the three Graces*. The Picture which ſerves for the Chimney-piece is *Vulcan*, who preſents to *Venus* the Arms of *Æneas*, which he made, and *Cupid* in the midſt, who holds the Cutleas. There are in this Apartment ſix Pillars of grey Marble of the Corinthian Order. Theſe two Pictures were made by the Sieur *de Seve* Junior.

There are beſides ſome other Apartments of the *Baths* which are not compleated. There are alſo *the Queens Baths* which face the Garden: all this makes the *Firſt wonder of* Verſailles.

When you have ſeen this laſt Apartment of the *Baths*, you muſt return back as you came, to make an end of admiring the Magnificence

cence of theſe places, and aſcend afterwards into *the Kings Apartments*, which are over the *Baths*, and which make *the Second wonder of* Verſailles.

The Kings Apartment.

THe firſt Piece of theſe Apartments is conſiderable for a great number of excellent Pictures taken from Hiſtory and from Fable. The Picture of the midſt of the Cieling is a *Venus* crowned by the *three Graces*, ſubjecting to her Empire Deities and powerful perſons: She is on a Chariot drawn by Doves; there are *Cupids* about it, and ſhe leans on a Swan.

The Deities which ſhe ſubjects to her Laws, are *Mars* who holds a Standart, *Vulcan* who carries a Hammer and a Helmet, *Bacchus* who

who holds his Javelin adorned with Ivy, *Jupiter* with his Seepter and an Eagle, and *Neptune* with his Trident.

The powerful perſons are four *Hero's*, two of Hiſtory, and two of Fable, repreſented in the four Angles of the Cieling-piece, in the form of Captives bound with Chains of Flowers. Thoſe of Hiſtory are *Titus* who married a Jewiſh Slave after the deſtruction of *Jeruſalem*, and *Mark Anthony* with *Cleopatra:* and thoſe of Fable, *Jaſon* and *Medea*, *Theſeus* and *Ariadne.*

The firſt Picture on the ſides of the Ceiling-piece oppoſite to the Windows, repreſents *Nebuchodonozor*, who cauſed the Gardens of *Babylon* to be raiſed after the reſemblance of the Mountains of *Media*, in *complaiſance* to the Queen his wife who was of that Country.

The

The ſecond Picture towards the Stair-caſe is *Auguſtus*, who ſhews ſports to the *Romans*, by the courſes of Chariots within the *Circus* which he cauſed to be built.

The third Picture is *Alexander*, who eſpouſes *Roxana*, by giving her a bit of bread after the faſhion of her Country.

The fourth is *Cyrus*, who gives a Princeſs the pleaſure of ſeeing a Muſter of his Troops. This Apartment was painted by the Sieur *Honaſſe*.

The ſecond Piece.

The ſecond piece of the Kings Apartment, called *the Billiard-chamber*, is very fine: we ſee there in the Picture of the middle of the Cieling the Moon under the figure of *Diana*, who preſides over Navigation and Hunting: This Goddeſs is there repreſented on her Chariot

Chariot, accompanied with the hours of the Night, which are all her Daughters, and are about her Chariot, and have wings like Butterflies: Thoſe which go before the Chariot repreſent the freſh hours of the Morning, which diſtil on the Earth the dew and the Flowers. That which holds the Clock marks the hour which calls us to our Labour. Behind the Chariot is the hour of reſt which ſleeps, whilſt a little *Cupid* blows her the vapours of ſleep and the ſent of Poppies: by the ſide of her is the hour of waking, which ſerves for Studies and Meditations: ſhe holds a Lamp, and leans on Books.

Navigation is there repreſented by a woman on a Veſſel, who holds the Helm and an Anchor; ſhe is accompanied with Children, who holds what ſerves for Navigation.

Hun-

Hunting is repreſented by a Woman who holds a Net which ſerves for taking Birds, accompanied with Children, whereof one holds a Hunting-horn, and the others Leaſhes for Dogs.

And in the four Pictures of the four ſides, there are ſeen *Jaſon*, who lands in *Colchos*, for the conqueſt of the *Golden Fleece*; *Auguſtus*, who ſends a Colony to *Carthage*; *Cyrus*, who hunts Boars; and *Alexander*, who hunts Lyons. The Sieurs *Blanchard*, *Anderan*, and *de la Foſſe* painted this Apartment.

The third Piece.

The third piece of the Kings Apartment is the *Guard Hall*, which is one of the moſt remarkable: There is ſeen in the Picture of the middle of the Cieling *Mars* on a Chariot drawn by Wolves, which are dedicated to this

this Pagan Deity by reaſon of their voracity; the Chariot is compaſt about with *Genius's* of War, who load themſelves with Arms to follow him: there are three *Cyclopſes* who ſeem to furniſh them with them. In the ground of the Picture *Saturn* is thrown on his back by other *Genius's* of War, who take from him his Sythe, thereby to ſignifie that time cannot deſtroy nor obliterate the great actions of Hero's and Conquerours. *Hiſtory* is by the ſide of *Saturn*, who writes what is dictated to her by *Fame*, who goes before the Chariot of *Mars*.

In the ſecond Picture of the Cieling-piece is repreſented *Terrour* accompanied with *Fury* and *Anger*, who puſh forward *Fear* and *Paleneſs* to fright the powers of the Earrh. It was painted by the Sieur *Houaſſe*.

The third Picture of the Cieling-

piece

piece repreſents *Victory* ſupported by *Force*, under the figure of *Hercules* accompanied with *Prudence* and *Liberality*: There are alſo ſome *Genius's* who diſpute betwixt them concerning Crowns.

In the ſame Hall there are ſix bas Reliefs heightned with Gold.

In the firſt oppoſite to the window, on the Corniche, is repreſented *Cæſar*, who ſets his Army in order before he begins a fight.

In the ſecond over the windows is repreſented *Mark Anthony*, who makes *Albinius* Conſul. Theſe two bas Reliefs were painted by the Sieur *Jouvenot*.

In the third is repreſented the degradation of an Officer in the face of an Army, by *Alexander Severus*.

In the fourth, which is Oval, on the ſide of the Kings Apartment, is repreſented the Triumph of *Conſtantine*. Theſe were painted by the Sieur *Houaſſe*. In

In the fifth, at the other end of the Hall, is repreſented *Cyrus* ſetting his Army in order.

And in the ſixth is repreſented *Poliorcettus*, who forces a Town. The Sieur *Anderan* painted theſe two laſt.

The fourth Piece.

The fourth piece of the Kings Apartment is charming: the Picture of the middle of the Cieling repreſents *Mercury* on a Chariot drawn by Cocks: By the ſide of the Chariot is ſeen *Vigilance*, who holds a *Crane*; this bird is the Symbol of it, becauſe that when Cranes ſleep in companies in any place, there is always one that keeps centry with one foot raiſed, wherein it hold a Stone, to the end that when ſleep ſeizes him, the Stone may awake him by falling. *Vigilance* carries ſmall Wings on her head,

head, to ſhew that a Wing is a companion of diligence. The Morning-ſtar goes before the Chariot, it's a *Cupid* who has a Star on his head, with a Trumpet in his hand, to mark that he proclaims the day; This Chariot is encompaſſed with *Cupids*, who repreſent the Arts and Sciences; it paſſes through the Zodiack, where are the Signs that belong to this Planet. It's the work of the Sieur *Champagne*.

The Pictures of the ſides of the Cieling-piece which have relation to *Mercury* are of ſubjects of Learning and Eloquence.

That which is over the Windows repreſents *Alexander the Great* when he cauſed many kinds of Animals to be brought, to the end that the Philoſopher *Ariſtotle* might diſcourſe of their nature, and make Anatomical Adminiſtrations of them.

The ſecond is *Auguſtus*, who receives

eeives an Embaſſie of *Indians*, where a Philoſopher called *Calanus*, after that he had made him his ſpeech, put himſelf on a Funeral-pile and burnt himſelf, to ſhew his conſtancy, and at the ſame time honour to this Emperour. Probably this Philoſopher, in doing this action, broke an earthen Veſſel which could not ſerve much longer.

The third which is oppoſite to the Windows, is *Ptolomy* King of *Egypt*, who cauſes a Library to be built; he is accompanied with Philoſophers and other learned perſons.

The fifth Piece.

The fifth piece, which is *the Kings Chamber*, is one of the faireſt.

There is ſeen in the Picture of the middle of the Cieling *Apollo* on

a Chariot, drawn by four Horſes; he is accompanied with *the four Seaſons*: You may obſerve among others the old man who repreſents Winter, having Fire between his legs. Near the Chariot appear *Magnanimity* and *Magnificence*, with *France*, which relies on the cares of the Sun, which is the Hieroglyphick of the King.

The four Pictures which are over the great Cornich repreſent *Auguſtus*, who cauſes a Port to be made at *Meſſina* near *Naples*.

Veſpaſian, who cauſes to be built the Amphitheater of *Rome*.

Coriolanus, who raiſed the Siege before *Rome*, at the requeſt of his Mother.

And *Porus* King of *India*, who is preſented full of Wounds to *Alexander*.

The Pictures of the four corners of the Chamber repreſent the four parts of the World, where *Fame* car-

carries the reputation of the Kings Arms. This Chamber was painted by the Sieur *de la Foſſe.*

The Third Wonder.

The third Wonder of *Verſailles* is *the great Marble Stair-caſe*, which eclipſes all that *Greece* and *Italy* have ever had of wonderful: For beſides the Gold and the Azure which ſhine there from all parts, the work ſurpaſſes in it the matter. M. *le Brun*, whom we may call the moſt excellent Painter of the age, painted the Cieling-piece.

We ſee there among other things, the Nations of the Four parts of the World, who admire the beauty of *Verſailles*, and the heroick Exploits of our Great Monarch; andon their part, they draw on themſelves the admiration of all that are curious and learned, to beautiful and natural they are.

The Queens Apartments.

THe Queens Apartments make *the third wonder of* Verſailles: you may ſee there all that Painting has of moſt ſpecious, delicate, and magnificent.

The firſt Piece.

The firſt piece of theſe Apartments, called the *Billiard chamber*, is remarkable for the Pictures: In that of the middle of the Cieling is repreſented *Jupiter*, having by his ſide *Juſtice* and *Piety*, with *Sagittarius* and *Piſces*, which are the ſigns of the Zodiack that belong to *Jupiter*. This Picture was made with much ſtudy and care by the Sieur *Coipel*.

The firſt of the Pictures over the

the Croſs works repreſents *Solon*, who having given Laws to the *Athenians*, maintains them againſt their objections.

In the ſecond Picture which is oppoſite to the Chimney is repreſented *Trajan*, who receives Addreſſes from all the Nations of the world, whom we ſee diſtinguiſh'd by the diverſity of their Habits.

In the third by the ſide of the Chimney is repreſented *Ptolomy Philadelphus*, who in conſideration of the Laws of *Moſes* ſent him with Interpreters by the Soverain Prelate of the *Jews*, gives liberty to all the Jewiſh ſlaves that are within his Kingdom: Hiſtory computes Six ſcore thouſand.

And the fourth is the Emperour *Severus*, who cauſes Corn to be diſtributed to the people of *Rome* during a great Famine.

Over the Chimney is painted a Picture repreſenting a Sacrifice

made to *Jupiter* on the Mountain *Lycæus*, which was made for the fertileneſs of the earth; the Prieſt is there ſerved by Virgins, who are there repreſented.

Oppoſite to the Chimney in the Cieling, is a Picture where is repreſented *Jupiter*, who after his birth was brought up by the *Curetes* and *Coribantes*, and carried into *Candia*; he is carried by two Nurſes, who with their Attendants withdraw him from the fury of *Saturn*, who is in an other place, and devours a ſtone.

In the four corners are painted ſubjects, which relate to thoſe of the Pictures within the Frames.

In the firſt is *Juſtice* rewarding.

In the ſecond is repreſented *Juſtice* puniſhing.

In the third are repreſented ſubjects of *Piety*; in the firſt they are Slaves who receive marks of their liberty. And

And in the fourth are repreſented two Figures extenuated with hunger, to which are preſented Fruits by ſome Children, who may be taken for the Children of Piety.

In the ground of theſe Angles is painted a ſort of Gallery, where many perſons walk who admire the Magnificence of this place.

Theſe principal ſubjects are repreſented as it were in Sculpture.

The ſecond Piece.

The ſecond piece is the Queens Antichamber, where is ſeen in the Picture of the middle of the Cieling *Mars* with *Capricornus* and *Scorpio*, which are the ſigns of the Zodiack that belong to him. Made by the Sieur *Vignon*.

The Pictures of the ſides are painted all of one colour, heightn'd with Gold.

The firſt, which is at the Front of the entrance of the Hall, repreſents the Oath of *Rhodogune*, when ſhe was given to underſtand, being at her Toilette, of the death of her Huſband, where ſhe ſwore that ſhe would never make an end of putting on her Headclothes till ſhe had revenged it. Painted by the Sieur *Vignon.*

The ſecond, which is over the Windows, repreſents *Harpalice* daughter of *Harpalus*, whom ſhe frees from the hands of his Enemies, who lead him Priſoner. Made by the Sieur *Vignon.*

The third is a colour'd Picture with a ground of Gold, where is repreſented *Bellona*, who burns with a Torch the face of *Cybele*, and makes love fly into the Heavens; which ſignifies, that War, after having trampled on and ſpoil'd the Earth, drives thence the God of Love, who takes no delight there

there but when it is in peace and pleaſures. Made by the Sieur *Vignon.*

There are beſides four Pictures drawn all of one colour, heightned with a lively Gold-colour, and a fifth in colours with a ground of Gold. Painted by the Sieur *Paillette.*

Over againſt the Windows there are three.

The firſt, which is near the Corner, repreſents *Artemiſia*, Wife of *Mauſolus*, a moſt generous Queen, who fought on the Veſſels of *Xerxes* King of *Perſia* againſt the *Greeks*, where *Themiſtocles* commanded: This Queen is ſhe, who ſwallowed in her drink by little and little the Aſhes of her Huſband: Her generoſity led her to ſerve in the Army of *Xerxes* without being any way obliged to it: Her Councel and Prudence were greatly eſteemed by this great King.

Thoſe who know how to love after the manner that this great Queen loved, cannot but be perſons of a good Judgement and of a great Courage; the excellency of the Soul ſhews it ſelf by a diſintereſſed love, which is always the ſame, though death has taken away the object. This is taken from the Hiſtory of *Herodotus*.

The ſecond is a round Picture in colours, with a ground of Gold, which repreſents *Fury* and *War*, by a Woman armed, who holds with one hand a Sword, and with the other a Torch; and by a man, who holds a little Javelin or Dart, which burns at one of its ends; he is in a poſture of throwing it towards the Enemies, caſting at them as it were the fire of War. It was after that manner that the *Romans* declared War to their Enemies, while the Prieſts made imprecations in the Temple of *Janus*.

The

The third which follows repreſents *Zenobia*, who fights againſt the Emperour *Aurelian*. This is taken from the *Roman* Hiſtory.

Over the door at entrance is *Hypſicratea* the Wife of *Mithridates*, who follows him in his Wars, and never forſook him in all his adverſities and diſgraces, where in deſpite of his valour, he was forc'd any way to fall under the fortune of the *Romans*: Her generous and grateful love rendred her worthy of being the Wife of ſo great a King as *Mithridates* was.

The fifth following over the Windows near the corner is *Clelia*, who paſſes the *Tyber* with her Companions, having made her eſcape from the hands of King *Porcenna*, who kept her in hoſtage. The vertue which this Girl ſhew'd in this rencounter, and the firmneſs and courage of *Mutius Scevo-*

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la, were ſuch amazing actions, that they obliged him to raiſe the Siege from before *Rome*.

The third Piece.

The third piece of theſe Apartments of the Queen is remarkable: there is ſeen in the midſt of the Cieling-piece *Mercury*, who ſends his Influences on the *Arts* and *Sciences*, repreſented by Women who are about him, carrying each their Attributes in their hands.

The firſt Picture of the ſides, to wit, that which is betwixt the Croſſes of the Windows, repreſents *Ceſteene*, famous in the Art of Painting.

The ſecond Picture, which is oppoſite to the Croſſes, repreſents *Penelope*, who works on a Tapiſtry-work.

Penelope was the Wife of *Ulyſſes*, who continued ten years at the Siege

Siege of *Troy*; and when he was upon his return for ſeeing again his dear Spouſe, he was ſo ſtrangely croſt, and had ſo many intricate accidents to wade through, that in deſpite of him, he was ten years more before he could ſee again his Country; ſo that it was believed he was caſt away at ſea: Mean while Love whiſpered ſecretly in the heart of *Penelope*, and made her hope for the return of her dear *Ulyſſes:* And to amuſe thoſe who preſs'd her to marry again, ſhe promis'd them, that aſſoon as ſhe had made an end of the Tapiſtry-work which ſhe had begun, ſhe would reſolve to take a Huſband in the place of *Ulyſſes*; but in the night-time ſhe had Girls who unravelled what ſhe had done the day before: After this manner her fidelity held out to the twentieth year, at which time her Soul was filled with joy, on the return of her dear *Ulyſſes*;

and

and then ſhe taſted the pleaſures of true Lovers, when they come to ſee each other again after a long abſence.

The third over the Chimney is *Sapho* playing on her Harp and ſinging.

The fourth is *Aſpaſia* converſing with Philoſophers.

The two Pictures which are over the doors repreſent *Vigilancy* and *Diligence*; and thoſe that are oppoſite to them are an *Univerſity*, and *Commerce*.

The fourth Piece.

The fourth piece of theſe Apartments, which is *the Queens Dreſſing-room*, painted by the Sieur *le Seve* Senior, is very curious. There is ſeen in the great Picture in the midſt of the Cieling, of an octangular figure, the Sun, which diffuſes its light on the Four parts of the

the World, repreſented by Four Women.

Europe, which is there painted the moſt beautiful, appears to be charmed with the Graces which accompany this beautiful Planet. She has on her ſides two *Loves*, whereof the one pours from an Horn of abundance Flowers and Fruits on the Earth; and the other holds a *Caduceum*, and Books, to ſhew that Arts and Sciences flouriſh more in *Europe* than in all the other parts of the World. We ſee there *Aurora*, under the figure of a beautiful Nymph, who ſtrews Flowers on the Earth in the ſight of the Sun who colours them. There is ſeen alſo the break of the Day, under the figure of a Child, who carries a Torch in its hand: The hours, to the number of Twelve, are there repreſented by Twelve beautiful Girls, whereof ſome hold each other by the hand following the

the Sun, and the others put the Horſes in his Chariot; the whole in an open and luminous Sky.

The firſt of the four Pictures of the ſides repreſents the Feaſt of *Cleopatra* Queen of *Ægypt*, who looks on *Mark Anthony* as ſhe is diſſolving in a Cup a Pearl of an ineſtimable price: It being the pleaſure of this Princeſs to ſurpaſs thereby *Mark Anthony* in ſumptuouſneſs and magnificence.

The ſecond Picture is *Dido*, who examines the Ground-plot of the Town of *Carthage*, which ſhe cauſed to be built: There is by her ſide *Petrual*, an excellent Architect, who explains the deſign to her.

The third Picture repreſents *Rhodope*, an Illuſtrious Woman of *Ægypt*, and of an exquiſite Beauty, who to immortalize her ſelf, cauſed the faireſt Pyramids of *Ægypt* to be raiſed.

The

The fourth Picture is *Nicterix*, who was the ſecond Woman that governed the Empire of the *Aſſyrians* and *Babylonians*, about five years after *Semiramis*; ſhe divided *Euphrates* into many Channels.

The fifth Wonder.

The fifth Wonder of *Verſailles* is *the Gallery of* Monſieur *le Brun*, firſt Painter to the King, and head of the Royal Academy of Painters. This Gallery is not yet finiſhed, it will be in a little time; M. *le Brun* has there ſurpaſt himſelf in the deſign and project which he has made in it: There is not any Figure which is not a Maſter piece of art: this admirable man, whom we ought to place in the rank of *Raphaels* and *Michael-Angelo's*, takes a grand care to repreſent there the high Exploits and Heroick

Actions

Actions of our great Monarch.

The entry of the Garden.

IN entring into the Garden by the Entry, where you will obſerve twenty four Pillars of a moſt beautiful Marble: See afterward the three Fronts of the Houſe, which are adorned with moſt excellent Statues.

The chief Front which regards the Canal, is adorned with three ranks of Pillars, on which you will ſee the twelve Moneths of the year repreſented by twelve Figures of ſtone, each having by its ſide one of the Signs of the Zodiack, which divide the year into twelve parts. Beginning with the month of *March* according to the order of the four Seaſons; its on the rank which preſents it ſelf on your right hand:

hand: *Pallas* is the firſt, accompanied with the Nymphs *Dryades* and *Hamadryades*, who have care of the Flowers, Fruits, and Meadows. The *Ram* is by the ſide of *Pallas*, which denotes the month of *March*, the *Bull* April, the *Twins* May, and the *Crab* June.

On the middle rank there are ſix Figures, whereof the two of the middle repreſent two Planets, the *Sun* and the *Moon*, under the figures of *Apollo* and *Diana*. The Sun and the Moon are very properly plac'd there, in regard that the *Sun* makes the body of the Kings deviſe, and *Diana* that of the Queen, which are the two Planets who govern with the ſame Juſtice and Equanimity, as the Sun and the Moon obſerve in their courſes; with this difference, that *Diana* in the heavens ſuffers ſometimes Eclipſes, but our *Diana* has never any, her brightneſs being always equal.

The

The months of *July*, *Auguſt*, *September*, and *October*, are there repreſented by the *Lyon*, the *Virgin*, the *Scales*, and the *Scorpion*, which are on the ſides of theſe Statues.

On the third rank follow the months of *November*, *December*, *January*, and *February*, denoted by *Sagittarius*, *Capricornus*, *Aquarius*, and the *Fiſhes*.

Afterwards you muſt ſee the Front which faces the Reſervers of Waters, and all the Pumps which diſtribute them, where there are likewiſe three ranks of Pillars, with four Figures on each rank. The firſt which are near the Corner of the Houſe, repreſent two Gods of Rivers, & two Nymphs of Fountains: Thoſe of the middle rank repreſent the *Genius* who preſide over the joy and pleaſures of good cheer.

Comus, who is the God of Treats.

Bac-

Bacchus, who furniſhes the Wine.

And the Goddeſs *Ceres* the Bread.

Theſe four Statues were ſet in this place by reaſon of the *Hall for Feaſting*, which is on that part.

On the third rank are repreſented the Nymph *Echo*, who was changed into a Rock; *Narciſſus* with whom ſhe was in love: *Thetis*, and *Galatea*, who has a Dolphin at her feet.

In the two *Niches* which are beneath are two Figures repreſenting *Ganimedes*, and the Nymph *Hebe*, who fill Liquors to the Gods.

At the Front, which looks toward the *Orange-grove*, there are alſo three ranks of Pillars with twelve Figures: In the deſign, regard was had to the Fruits and Flowers which are on that ſide, and to the Hall for acting Plays: For this reaſon on the firſt rank are four Fi-

Figures, who preſide over Fruits: *Pomona*, who is the Goddeſs of Fruits; *Vertumnus*, who is her Lover; one of the Nymphs *Heſperides*, having by her one of the Orange-trees laden with golden Oranges, which was guarded by a Dragon, and the Nymph *Amalthea*.

On the middle Pillars is repreſented the Muſe *Thalia*, who preſides over fine Plays; *Momus*, who preſides over the art of Buffooning; *Terpſicore* the Muſe, who leads the ſerious Dance; and the God *Pan*, the Author of the Groteſque dance.

In the third rank is repreſented the Goddeſs *Flora*, *Zephyrus* who is her Lover, whom you will know by his Wings like Butterflies, and by the Cloud which he has by his ſides. The other two Figures are *Hyacinthus* the favourite of the *Sun*, and *Clytia* the Lovereſs of the Sun,

Sun, who was chang'd into the Sun-flower, and *Hyacinthus* was changed into a Flower of the ſame name.

In the two *Niches* which are beneath, there are two figures, whereof the one repreſents *Muſick*, and the other *Dancing*.

Grotto's.

You may go ſtreight to *the Grotto's* of *Apollo*, which you will find on your right hand beneath the Houſe.

In the *Grotto* in the middle *Apollo* is ſeen when he ſets in the boſom of *Thetis*, with ſix Nymphs, who waſh themſelves. The Sieur *Girardon* made *Apollo*, with the three Nymphs that are before him; and the others were made by the Sieur *Regnaudin*.

In the *Grotto's* of the two ſides are the Horſes of *Apollo:* In that on

on the right hand there is *Acis* who plays on the Flute; and in that on the left *Galathea*. The Sieur *Baptiſte Thuby* made theſe two Figures; the Horſes and the Tritons were made by the Sieurs *de Mercy* and *Guerin*.

Galathea was the Daughter of *Nereus* a Sea-god, and of the Nymph *Doris*.

Acis was the Son of *Faunus*, God of the Forreſts, and of the Nymph *Simæthis*.

Galathea lov'd *Acis* with a great tenderneſs, by reaſon of his great merit, and of the Sympathy which was betwixt them; and ſhe was belov'd by the Cyclops *Polyphemus*, the uglieſt and moſt diſagreeable of the Cyclopſes, who being grown Jealous, daſht *Acis* to pieces with a great Rock.

On the Terraſs by the ſide of theſe Grotto's there is a Baſon, where is ſeen a *Triton* and a *Tritoneſs* with ſome

ſome Children of gilt Metal. Made by the Sieur *de Mercy*.

Fountains.

Beneath in the Garden-knot there are two Fountains, in each of which are ſeen four *Tritons* and *Tritoneſſes*, who ſupport a Royal Crown with Garlands. The whole made by the Sieurs *Baptiſte Thuby* and *le Hongre*.

You may go afterward to the *Pyramidal Fountain*, which was made by the Sieur *Girardon*; it has four Water-works in the form of a Table-cloath: The firſt and greateſt is born up by four Lyons-paws, and ſupported by four *Tritons* gilt and crown'd with Ivy: The ſecond Table-cloath Water-work is ſupported by four young *Tritons* gilt, having two Tails: The third by four *Dolphins* alſo gilt: And the fourth by four *Crabs* of caſt Cop-

per. This Fountain will be your guide as you walk in the Garden.

The Water walk.

The Water-walk is that where you will ſee two ranks of *Baſons* and *Fountains*, born by Children of caſt Copper gilt. Made by the Sieurs *le Rembert*, *le Gros*, and *le Hongre*.

At the head of this Water-walk there is a great ſquare Baſon where Women are ſeen bathing themſelves under a great Water-work in the form of a Table-cloath, which ſupplies them in abundance. It's the Sieur *Girardon* who made the great *bas Relief* of the Women bathing themſelves. The right ſide of the Baſon is the work of the Sieur *le Gros*: and the left ſide that of the Sieur *le Hongre*.

On each ſide of the Water-walk

walk there are ſeven diſtinct pieces of work compoſed of Children.

The two firſt repreſent two young *Tritons*, who carry great Shells in the form of Baſons full of Coral, and of divers ſorts of Shells.

The ſecond are three young Children who carry a Baſon fill'd with divers Fruits.

The third are two *Amours*, in the midſt of them is a young Girl, who ſupport together a Baſket full of Flowers.

The fourth are three young Children who carry a Baſon fill'd with Fruits.

The fifth are three other Children leaning againſt a Pedeſtal, on which is a Baſon: They hold Drums, Flutes, and Flageletts.

The ſixth are three little *Satyrs* who have on their heads Baſkets full of Fruits.

The ſeventh are young Armleſs Figures, which have but half the

body to the life, the reſt terminates it ſelf below in the form of a little ſtool.

At the bottom of the Water-walk is the Fountain of the Dragon. Made by the Sieur *de Mercy*.

The ſixth Wonder.

Below the Pyramidal Fountain you will find *the Triumphal Arch*, which is in the middle of a Wood: It's the ſixth Wonder of *Verſailles*; it is all of Iron or caſt Copper gilt, with ſeventeen Caſcades which encompaſs it. There are ſeen on the two ſides of this Triumphal Arch two fine Water-works in the form of a Table-cloath, on Pedeſtals; and before it a large ſpace with four Obeliſks or Pyramids. There are on the two ſides of this ſpacious place two fair Fountains, of a Pyramidal figure; and

and on each ſide of theſe Fountains a Baſon or Table-cloath Water-work on little Stools of white Marble. At the furthermoſt ends of this wide ſpace oppoſite to the Triumphal Arch, there are moreover on the two ſides two Baſons on Pedeſtals, which anſwer to the two Baſons which are on the two ſides of the Triumphal Arch, with a fine Water-fall: at the bottom is *Victory*, who faces the Triumphal Arch.

As you come forth of the Wood, where the Triumphal Arch is, you will paſs athwart the Water-walk, and after having admired the Fountains, you enter into the Wood, which is on the left hand, and you will finde the *three Fountains*; it's a place proper to paſs melancholy thoughts in.

From the Wood of the three Fountains, you will enter juſt againſt it into another little Wood,

where there is an *Oak* in the midſt of a Marſh full of *Reeds*, with Swans in it. This Oak caſts forth Water from all the ends of its branches; the Reeds do the like, and the Swans perform their office.

At the two ends of the Wood there are two great *Tables* of an oval figure of white Marble, ſupported by four Pedeſtals, being four Corbels of green Marble: On each Table there is a Baſket of caſt Copper gilt, fill'd with Flowers according to the life, from which iſſues a great ſpout of Water, which falls back into it, and loſes it ſelf there, without wetting the Table.

On the ſides of the Walks are ſeen alſo two great *Tables* of white Marble, where is made a ſort of Cup-board; they are ſupported by four Corbels which terminate in Lyons paws. On theſe Tables many Water-pipes are ſeen to ſpout up Water, the fall of which makes

Table-

Table-cloath Water-works, which fall back again by Caſkades as far as the Table without wetting it: the Water which iſſues forth after divers manners forms Veſſels, *&c.* which ſeem to be of Rock-chryſtal garniſht with gilt plate.

When you have ſeen the Oak, you enter into the Wood which is below it; you will finde there a *Theatre*; it is ſo called becauſe the Water plays there in ſeveral manners. It is called alſo the *Triumph of Love*, where there are very fine Water-falls adorned with ſmall rocky pieces.

At the head of the middle Water-fall you will ſee a *Cupid*, who perſonates the figure of *Jupiter*, holding Thunder-bolts in his hand; he is ſeated on an Eagle, and plac'd on a terreſtrial Globe: under the feet of the Eagle there is a Crown, a Royal Scepter, and a divine Scepter: the Thunder-bolts themſelves

ſelves of *Jupiter* make one part of the Trophy of Love, whoſe Soveraign Empire extends it ſelf on the Earth, within the Sea, and within the Heavens.

On the right hand of Soveraign Love there is a *Martial* or War faring *Love*, ſeated on the neck of a Lyon, which bites and throws on the ground a Wolf, to ſhew that Love and Generoſity ſurmount very often, and put a ſudden ſtop to the ravages of the Wolf, denoted by War: the whole is on a Trophy of Arms, where there is a *Hercules* Club.

On the left hand is ſeen a *Neptunian Love*, who commands the Sea, and gives us the riches of Commerce, repreſented by a *Cupid* ſeated on two great maſtiff Dogs, which he holds tied in Chains on a Veſſel full of Riches turn'd upſide down.

After that you have ſeen what is

in

in theſe four little Woods, you may continue your way along the Walk, where there is at one of its ends, whence you parted, the Fountain of the Pyramid which you have ſeen already, and you will find in the chief Avenues four Fountains, which repreſent the four Seaſons of the year.

The Fountain of Ceres.

You will meet with in one of the avenues *the Fountain of* Ceres, who repreſents *Summer*: this Goddeſs is in the midſt of a Baſon; ſhe is accompanied with eight *Amours*, and holds a Reaping-hook in her hand: there are ſeen round her Baſon *Sheaves of Corn*, *Flowers*, *Pidgeons*, *Rats*, and other Animals, which ordinarily eat Corn. The whole is very well gilt; and if you are ſo curious to look under theſe Sheaves, you will certainly

find there Ants. The whole made by the Sieur *Regnaudin*.

The Fountain of Flora.

In the middle of one of the avenues you will find *the Fountain of* Flora, who repreſents the *Spring*; and juſt by it *a Hall for Treats* in the midſt of a little Grove. Made by the Sieur *Baptiſte Thuby*.

The ſeventh Wonder.

When you have ſeen the Fountain of *Flora*, you will enter in at a Grate where is *the Fountain of Fame*, which makes *the ſeventh Wonder of* Verſailles; you are invited to ſee it before you go to the two other Fountains.

The Fountain of Fame.

The Fountain of Fame is in the midſt

midſt of a Wood; its a great Baſon incloſed within two Balliſtrings; the firſt of white Marble with balliſters of Iron gilt and graved, all adorned with leav'd Branches: And the ſecond all of caſt Copper, alſo gilt and graved. In the middle of the Baſon *Fame* is ſeen, which is a great Statue of Metal gilt on a terreſtrial Globe; the whole on gilded Palm-trees.

On the two ſides of this Fountain there are two marble Summer-houſes covered with caſt Copper, adorn'd with Garlands of Fruits and Flowers in imboſt work, and with *Cupids* gilt; and round about the Fountain there are ten Statues, or, to ſpeak more properly, their Models: We give not here the explication, becauſe the Kings pleaſure is not known thereon. The Fountain was made by the Sieur *de Mercy*.

The Sieur *Girardon*, one of the Kings

Kings Engravers, gave the deſign and the Models of all the Trophies of Arms which are about the Fountain of *Fame*, as well of thoſe which are of caſt Copper gilt, as of thoſe which are in *bas Relief* on white Marble; and he made the fourth part of them, the reſt were made by the Sieurs *Maſſeline*, *Gavon* and *Raon*.

Theſe Trophies are compoſed of all the Arms which every Nation makes uſe of, with Crowns which are given for a recompence to Martial valour: All theſe ſorts of Arms ſerve as an ornament to the Victories, Triumphs, and Glory of our great Monarch.

There is ſeen in this ſame Wood *Enceladius*, a Giant that threw Rocks againſt *Jupiter*, who buried him under the ſame Rocks wherewith he had fought againſt Heaven.

As you come forth of the Wood, where

where is the Fountain of *Fame*, you will return to the Fountain of *Flora*: if you are a weary, you will find ſeats of Marble which will invite you to reſt your ſelf.

Look afterward along the Walk, you will ſee the two other Fountains: the firſt you come to, repreſents *Winter* or *Saturn*. Made by the Sieur *Girardon*.

But before you come to this Fountain of *Saturn*, you will meet the Royal Walk, and turning on your right hand you will ſee the *Canal* which repreſents the Sea.

The Fountain of Apollo.

Near the *Canal* you will ſee the Fountain of *Apollo*, which is all of Metal.

Round about this Fountain near the *Canal*, are plac'd eight Statues of Stone, made by the Sieur *le Rembert*: they are Satyrs, and Bac-

Bacchants; they are made for humour, and to ſerve as an ornament to this great Baſon.

And on the *Canal* you will ſee alſo a Veſſel of a high Deck, with three or four others of divers kinds, two *Venetian Gondola's*, a *Neapolitan Felucca*, and many other Veſſels; ſo that this place of the *Canal* repreſents a Sea-port. There are ſeen Sea-horſes of metal which ſeem to ſwim. *Apollo* ſignifies here the Sun riſing, and in the *Grotto's* the Sun ſetting.

The Fountain of Saturn.

After you have ſeen the *Canal*, you muſt return as far as the Walk whence you came, where by taking on the right hand you will come to the Fountain of *Saturn*; the Baſon is adorn'd with all ſorts of Shell-works: there is ſeen in the middle *Saturn* accompanied with many

ny *Cupids* gilded, who are buſied in making a good fire.

The Water-Gallery.

By the ſide of the Fountain of *Saturn* we find the Water Gallery, where there are one and twenty Statues of ancient Marble, made at *Rome* by moſt ſkilful Artiſts.

The Eleven Statues of the Firſt Rank.

The firſt Rank begins by the figure which repreſents a *Veſtal Nun.*

The ſecond, a *Bacchus.*

The third, a *Cybele.*

The fourth, the Father *Silenus.*

The fifth, another *Veſtal.*

The ſixth, a *Meleager* the hunter.

The ſeventh, a *Sylvanus.*

The eighth, a *Cleopatra.*

The

The ninth, a little *Goddeſs of Revenge.*

The tenth, *Ceres.*

The eleventh, *Pandora*, who open'd the box where were the *Felicities* which returned to heaven, there remaining in the box nought but *Miſeries.*

The Ten Statues of the Second Rank.

After having ended the firſt Rank, the ſecond begins, whereof the firſt figure is *Salmacis* the Hermaphrodite.

The ſecond, *Mercury*, who cuts off *Argus*'s head, after having lain him aſleep with his Flute, that he might carry away *Io*, changed into a Heifer, whereof *Argus* was the Guardian appointed by *Juno*, who chang'd him into a Peacock after his death.

The third, *Bacchus.*

The

The fourth, *Pſyche.*

The fifth is a figure repreſenting *Lentinus*, a beautiful young man, who was belov'd of the Emperour *Comodus.*

The ſixth, a *Faunus* in a diſguiſe of *Bacchus.*

The ſeventh, *Pomona.*

The eighth, alittle *Sylvanus.*

The ninth, a *Minerva.*

The tenth, a *Bacchus.*

The Fountain of Bacchus, *or of Autumn.*

As you part from the Fountain of *Saturn*, turn on the left, you will find the Fountain of *Bacchus*, or of *Autumn.*

This Fountain abounds with great black Grapes, which make the mouth water. You may obſerve there *en paſſant*, that in *Verſailles* there are two places where we lick our lips without ſwallowing any thing; the one is at this Foun-

Fountain, and the other is within the Apartments of the houſe, where the *Goddeſſes* and *Nymphs* are, who diſcover to you all their beauties with great advantage. Made by the Sieur *de Mercy*.

The Labyrinth.

Near the Fountain of *Bacchus* we find the *Labyrinth*, where there are all ſorts of Animals, repreſenting the *Fables* of *Æſope*, and caſting forth Water after divers manners. Made by divers Carvers.

It is difficult to get out of a *Labyrinth*, when a perſon is very much ſtrayed in it, that he has loſt the Idea of the ways; and above all, when we do not find an *Ariadne* to give us a Clew of thred to guide us forth. It muſt be owned that this daughter of *Minos* was very generous to help her Lover, not onely to the means of getting out

out of the *Labyrinth*, but moreover to follow him her ſelf in his flight, ſo far, till this ungrateful man left her all alone in a deſart Iſland. The *Fable* is remarkable in this, that the god *Bacchus* happily arriving in this Iſland, and finding there this unfortunate perſon, he delivered her not onely from the danger wherein ſhe was, but moreover married her, and made her his lawful Wife; which ſhews us, that a good turn is never loſt; and that if it be not recompenſed by men, it never fails of being ſo by God.

But that you may not go aſtray in this *Labyrinth*, but may eaſily come forth, I give you in order the names of the *Fables*, which are repreſented, that this may ſerve you as a guide and Clew of thread to avoid paſſing twice by the ſame place.

The Fables which are within the Labyrinth.

The firſt *Fable*, is that of the *Horn-owl* and of the *Birds*.

The ſecond, the *Cock* and the *Patridge*.

The third, the *Cock* and the *Fox*.

The fourth, the *Cock* and the *Diamond*.

The fifth, the *Cat* hung and the *Rats*.

The ſixth, the *Eagle* and the *Fox*.

The ſeventh, the *Jaye* and the *Peacock*.

The eighth, the *Cock* and the *Turkey-cock*.

The ninth, the *Peacock* and the *Pye*.

The tenth, the *Serpent*, the *Anvil*, and the *File*.

The eleventh, the *Ape* and its *young ones*.

The

The twelfth, the *combat* of *Animals.*

The thirteenth, the *Hen* and *Chicken.*

The fourteenth, the *Fox* and the *Crane.*

The fifteenth, the *Crane* and the *Fox.*

The ſixteenth, the *Peacock* and the *Nightingale.*

The ſeventeenth, the *Parrot* and the *Ape.*

The eighteenth, the *Ape* Judge.

The ninteenth, the *Rat* and the *Frog.*

The twentieth, the *Hare* and the *Tortoiſe.*

The twenty firſt, the *Wolf* and the *Crane.*

The twenty ſecond, the *Kite* and the *Birds.*

The twenty third, the *Ape* King.

The twenty fourth, the *Fox* and the *He-goat.*

The twenty fifth, the *Councel of Rats.*

The

The twenty ſixth, the *Ape* and the *Cat*.

The twenty ſeventh, the *Fox* and the *Grapes*.

The twenty eighth, the *Eagle*, the *Rabbet*, and the *Beetle*.

The twenty ninth, the *Wolf* and the *Porcupine*.

The thirtieth, the *Serpent with many heads*.

The thrty firſt, the *young Mouſe*, the *Cat*, and the *Wagoner*.

The thirty ſecond, the *Kite* and the *Pidgeons*.

The thirty third, the *Dolphin* and the *Ape*.

The thirty fourth, the *Fox* and the *Crow*.

The thirty fifth, the *Swan* and the *Crvne*.

The thirty ſixth, the *Wolf* and the *Head*.

The thirty ſeventh, the *Serpent* and the *Porcupine*.

When you are come forth of the

the *Labyrinth*, turn you on your right hand till you are come in ſight of the houſe, you will ſee the Garden-plot called the green Turfs, or the Horſe-ſhoe: there is in the middle of it a great Baſon with a figure of white Marble, which repreſents *Latona*, with *Apollo* and *Diana* her two Children. This Statue was made by the Sieur *de Mercy*: I believe you will judge it, with me, one of the beſt pieces of *Verſailles*: there are in the Baſon *Peaſants* changing into *Frogs*.

It cannot be but you muſt be weary at preſent; reſt you a little on the green Turfs, and in the mean while I am going to relate to you the ſtory of *Latona*, which ſome amongſt you there may have read.

The

The Story of Latona.

Latona was a Miſtreſs of *Jupiter*; ſhe had by this god *Apollo* and *Diana*. This Goddeſs on a day flying from the jealous rage of *Juno* the Wife of *Jupiter*, found her ſelf ſo tir'd with the way, and ſo altered, that deſiring to refreſh her ſelf, ſhe was conſtrained in this ſevere neceſſity to beg of ſome Peaſants to help her to ſomewhat to drink water out of in the Marſhes of *Lycia*; but theſe Ruſticks were not content barely to deny her, but they farther hindred her from drinking with her Hands, troubling the Water with Stones and a great number of Clots of earth, which they threw into it over a Hedge. This cruel dealing urged *Latona* to beg of *Jupiter* to chaſtiſe the inſolence of thoſe raſcally people: The incenſed God heard

heard the prayers of his abuſed Miſtreſs, and at the very inſtant changed thoſe barbarous Peaſants into Frogs.

In truth a man muſt be very muck a Boor, not to pay a reſpect to Beauty, eſpecially to that which is careſs'd and dearly belov'd by a Soveraign: and it's to be in a good way of becoming a Frog, to forget a mans ſelf to ſuch a degree.

After that you have ſeen all that there is in the Garden-plot of the Horſe-ſhoe, you may ſee the Garden-plot of Water, where will be plac'd twenty eight Statues of white Marble, which the King has caus'd to be made.

As you go to it you muſt aſcend by the ſtair-caſe, where there is on each ſide a *Sphynx* of white marble, with a *Cupid* of caſt Copper over it.

The explication of the Sphynx.

Seneca in his *Oedipus*, and in his *Thebaids* ſays, that it was a Mon-

ſter which appeard as far as the breaſt like a Virgin; it had the body of a Bird, the foot and graſp of a Lyon; it liv'd in a Mountain near *Thebes* in *Theſſaly*. He ſays that this Monſter was the terrour of the Peaſants, whoſe cruelty was to continue till ſome perſon was found who could explain the following Riddle.

The Riddle of the Sphynx.

He aſkt of all the Inhabitants, and of all the Peaſants, what Animal it was which in the Morning went on four feet, at Noon on two, and in the Evening on three? This Riddle was at laſt explained by *Oedipus*, ſon of *Laius* King of *Thebes*, who told him, That this Animal was Man, who in his Infancy, that is to ſay, the Morning of his life, goes on four feet; at his Noon, that is to ſay, in his ſtrength, he goes with two feet; and in his old

old age with three feet; the third foot being the Staff with which he ſupports himſelf.

The Hiſtory which gave occaſion to this Fable, is that of *Cadmus* King of *Thebes*, who had for his firſt Wife an *Amazon*, that is to ſay, a Warlike woman; this Woman was unfaithful to him; and this King had a ſecond, which afterward accompanied him in all his adverſities, and was changed (as the Fable ſays) into a Serpent with her Huſband; that is to ſay, ſhe crept on the earth in the lowneſs of her Huſbands fortune with great prudence, and was faithful to him even till death.

The firſt Wife of *Cadmus*, which was called *Sphynx*, aſſoon as ſhe knew that *Cadmus* had taken another Wife, carried away the greateſt part of his treaſures, and a Dog which was very cruel to men; with this booty ſhe withdrew her-

ſelf into this Mountain near *Thebes*, where with the forces which ſhe had gathered together, and with the Dog, ſhe prepared Ambuſhes all the hours of the night for *Cadmus* or for his people, and did him great damages. Thoſe of *Thebes* called theſe Ambuſhes Riddles, becauſe they were hidden; ſo that it was ſaid,

Argiva Sphynx nos, ænigma quoddam proponens, diripit.

That is to ſay, the *Sphynx* in propoſing to us her Riddles, carries away always a great many of our people. This is what *Palephatus* ſays in his Tract, as giving too light credit to fabulous Stories.

The two *Sphynx's* which are at *Verſailles* have half of the body of a Woman, who wears a Royal band, whereby the force of Arms is denoted: the other half is the body of a Lyon who hides his Paws,

Paws, on which a *Cupid* is ſet. All this ſignifies the force of Kings, which being joyned with Prudence and with Love, makes the King invincible. By the Lyon who hides his Paws is ſignified, that Kings muſt hide their warlike Deſigns and Enterpriſes, the nature of the Lyon being to hide his Talons when he goes abroad, that his Tracts may not be known, which he defaces with his Tail.

Of theſe twenty eight Statues, there will be four at the four corners of the Garden-plot, each ten foot in height, repreſenting four *Rapes*.

The firſt is the *Rape* or carrying away by force of *Proſerpina* by *Pluto* the God of Hell. The Sieur *Girardon* made this Statue.

The ſecond is the *Rape* of *Orithya* the Daughter of *Erichtheus* by *Boreas* the God of the Winds. Made by the Sieur *de Mercy*.

The third is the *Rape* of *Cybele* by *Saturn*. Made by the Sieur *Regnaudin*.

The fourth is the *Rape* of *Coronis* by *Neptune*. Made by the Sieur *Baptiſte Thuby*.

In the walks of the ſame Garden-plot there will be plac't twenty four figures of white Marble, each of ſeven foot in height, repreſenting by ſix times four the four Seaſons of the year; the four parts of the World; the four Ages; the four kinds of Poeſie; the four parts of the Day and Night; and the four Elements. The whole made by the moſt ſkilful Carvers of the Kingdom.

The Four Seaſons.

The *Spring* is repreſented by a young Girl crowned with a Garland, carrying in each hand a Noſegay.

Som-

Summer is repreſented by *Ceres*, crowned with Ears of Corn.

Autumn is repreſented by *Bacchus* laden with Grapes, and crowned with Ivy, holding a Cup in his hand.

And *Winter* by an Old man, repreſenting *Saturn*, who has Fire at his feet.

The four parts of the World.

Europe is repreſented by a Queen with a Horſe.

Aſia carries a Cenſer, to ſhew that ſhe produces and ſupplies us with Perfumes; ſhe has a Camel by her ſide.

Africa is a Moor with a Lyon.

America is a Woman adorn'd with Oſtrich Feathers, having a Crocodile by her ſide.

The four Ages.

The *Golden Age* is repreſented by a beautiful Girl crown'd with a Garland of flowers; ſhe holds a Bee-hive in one hand, and with the other an Olive-branch: Theſe things ſignifie the union and peace of the firſt Age.

The *Silver Age*, is a Girl leſs beautiful than the former, advantageouſly habited, deckt with Precious ſtones and Pearls; with the right hand ſhe leans on a Ploughſhare, and with her left ſhe carries a Sheaf or bundle of ears of Wheat; which intimates to us, that men in that Age began to labour and cultivate the earth.

The *Braſen Age* is repreſented by a Woman armed, having a reſolute Countenance, and her Headpiece creſted with the head of a Lyon. We ſhall give it no other

ex-

explication than that which *Ovid* gives it in theſe two Verſes.

This cruel age through an inhumane art,
Young Warriers arm'd with Javelin, Sword, and Dart.

The *Iron Age* is repreſented by a hideous Woman, who has a frightful aſpect: ſhe wears a Head-piece which has for Creſt the head of a Wolf. She has in her right hand a Sword, and in the left hand a Shield, in the midſt of which is painted *Fraud* under the figure of a Monſter which has the head of a Man, and the body of a Mermaid, who by her ſinging draws to her Paſſengers to devour them: This Statue has under its feet a Trophy of Arms with ſpoils taken in War.

Then Reaſon, Truth, and Juſtice fled away,
And Lying, Fraud, and Malice bore the ſway.

The four kinds of Poeſie.

The *Lyrick* is repreſented under the figure of *Apollo*.

The *Heroick* under the figure of a *Hero*.

The *Paſtoral* is repreſented by a *Shepherd*.

And the *Satyrick* by a *Satyr*.

The four parts of the Day and Night.

The *Eaſt*, or the *Day-break*, is repreſented under the figure of a Woman, having a Star on her head, and a Cock at her feet: It is ordinarily repreſented by a beautiful Boy, who carries on his head *Lucifer*,

fer, or the Star which gives tidings of the day: which made *Petrark* ſay,

Short while before it's day this Amorous Star
Appears in th'Eaſt more bright than any are.

And the Prince of Poets *Virgil*:

Already on the tops of Rocks 'tis plain,
The Morning-ſtar brings day-light in again.

The South.

The *South* is repreſented by a young mooriſh Girl of a mean ſtature, having over her head a Sun, which darts down its Rays perpendicularly: She holds in her right hand an Arrow, and in her left a Shrub.

The

The North.

The *North* is repreſented by a Man armed.

The Weſt.

The *Weſt* is repreſented by an Old man who ſhews with his right hand the place where the Sun ſets: He ſignifies a quiet and ſtill Seaſon, as may be ſeen by theſe Verſes of *Ovid:*

'Twas in a time when noiſe was calm and ſtill,
When reſt and ſilence all the earth did fill.

The four Elements.

The *Earth* is repreſented by a Woman who holds a Horn of Abundance; ſhe has a Lyon at her feet.

The

The Water.

The *Water* is repreſented by another Woman crowned with Reeds, and pouring Water out of a Veſſel.

The Air.

The *Air* is repreſented by a woman who carries a Rainbow, with *Zephyrus's*, and a Champleon at her feet.

The Fire.

The *Fire* is repreſented alſo by a woman, who carries Fire, and has a Salamander under her feet.

This is the end of what there is moſt remarkable at *Verſailles*; for he that would deſcribe all the particularities of this inchanted houſe, muſt make a great Volume. There is

is nothing ſeen there which is not worthy of admiration. The things which appear there even the moſt common, would ſerve for Ornaments of the moſt beautiful Palaces of the world. The Fountains and Water-ſpouts are there in ſo great a number, and of different ſorts; the Garden-plots ſo exactly regular; the Paintings ſo beautiful; and the Statues ſo natural, and ſo excellently wrought, that unleſs they are ſeen, and ſome ſtay be made at *Verſailles* to conſider them, it is impoſſible to be able to conceive well their fineneſs and excellency. I hope nevertheleſs that the explication which I have now made will contribute not a little to the ſatisfaction of your curioſity, ſince that by ſerving you as a Guide, it will pleaſantly inſtruct you in the hiſtory of the greateſt part of the figures which you will ſee; and withal in the

names

names of the excellent Artiſts who made them.

When all has been ſeen that there is in the Garden, a man may go and ſee the *Vivarium* which is on the left ſide of the *Canal*, and the beautiful houſe of the *Trianon*, which is on the right ſide of the *Canal*.

In the *Vivarium* are ſeen many kinds of Animals which have been cauſed to be brought from Forein Countries, and a great number of divers kinds of Birds that are very rare: among which you may obſerve the *Demoiſelles*, Oſtriches, Cormorants, a white Crow, Ducks and Geeſe of divers kinds, which by the noiſe they make, verifie the *Italian* Proverb, which ſays,

D'oue è donne e ocche
Non ve parole pocche.

The Water-ſpouts which are made

made there to ſpring up on all ſides, make one beauty of the walk of the *Vivarium*.

The *Trianon*, which may be called *the chief Ornament of* Verſailles, is a houſe made after the manner of a Sea-ſnail, where there is a great number of very fine Looking-glaſſes, a pleaſant Garden, a fine Orange-grove, dreading nothing but the Winter, which obliges it to keep in all its Perfumes for the Summer, the which it then freely diffuſes round about. It's in this place where the *Zephyrus's* perfume themſelves, to glide afterwards pleaſantly along the walks of *Verſailles* to rejoyce by their pleaſant odours thoſe that walk there.

An Hiſtorical Explication of what there is moſt remarkable in the houſe of Monſieur at Saint Cloud.

IF, Gentlemen, you have had much pleaſure in *Verſailles*, you ſhall have ſtill even to *Paris*; for in returning hither, beſides the walks of Trees which guard you from the rays of the Sun, you will meet on your way the houſe of Monſieur at Saint *Cloud*: The Proſpect is ſo beautiful, that you cannot but deſire to go into it; you will ſee there very excellent Paintings, of the work of the Sieur *Mignard*, a very ſkilful Painter, and one of the beſt *Genius's* which we have.

When therefore you are gotten with-

within the Court of the houſe, you will ſee in the Pediment of the chief Front a Dyal unveil'd by Time, with ſome *Amours* which repreſent the four parts of the day.

On the Cornich which is born up by four Columns of the *Corinthian* Order, there is *Strength*, *Prudence*, *Riches*, and *War*.

On the right wing of the houſe there are in *Niches* four figures, which repreſent *Eloquence*, *Muſick*, *Feaſting*, and *Youth*.

At the head of the right wing there are four figures, which repreſent *Strength*, the *Spring*, *Policy*, and *Abundance*.

At the left wing of the houſe *Playing* is repreſented by the God *Momus*, *Dancing* by a Bacchant: there are alſo *Peace* and *Riches*.

At the head of the left wing there is *Hunting* repreſented by *Meleager*; *Conſtancy* by a woman who

who holds a Heart in her hand; *Recompence* by *Apollo*; and *Science* by a Woman who holds a Book.

The Gallery of Apollo.

You will aſcend next into the *Gallery* of *Apollo*. As you enter, the firſt Picture that is over the door repreſents the birth of *Apollo* and *Diana*: Wearied *Latona* begs of *Jupiter* vengeance on the baſe Peaſants of *Lycia*; there is one ſtooping who diſturbs the water, to hinder her from drinking, and another crouching behind her, who makes mops and mouths at this Goddeſs, threatning her.

At the other end of the Picture on the left hand, behind a figure lying down and ſleeping, there are two little figures of a little male Peaſant, and of a little femal Peaſant; the firſt holds a Flute, and the

the ſecond a Neſt of Ducks.

Jupiter is there repreſented on a Cloud.

And the ground of the Picture repreſents the Iſle of *Delos*, with the Sea and a great Foreſt.

It's in that Iſland where *Latona* was delivered of *Apollo* and *Diana* on a Palm-tree: The Palm-tree ſignifies the victory which ſhe gained over the hardſhips which the Jealouſie of *Juno* had forct her upon.

By *Latona* the Fable underſtands *Vertue*; which in deſpite of the Jealouſie of *Riches* ſignified by *Juno*, brings forth the beautiful light of the Day, and that of the Night: This Nymph is made by the Miſtreſs of *Jupiter*, becauſe God loves Vertue, and puts light in its heart and underſtanding, which it does not bring forth but by pain and labour, and after having gain'd a glorious victory.

By

By the Peaſants of *Lycia* who diſturbed her water, ought to be underſtood the raſcally ſort of People, who ordinarily inſult over and deſpiſe unfortunate Vertue. If *Jupiter* changed them into Frogs, it means that God leaves ſuch people to wallow in the dirt like Frogs.

In the great Cieling piece of this Gallery, *the riſing Sun* is repreſented iſſuing from his Palace, accompanied with the hours of the Day, driving away and reſolving the Vapour which forms the obſcurity; he has a child goes before him, who carries a little Horn full of Fruits, which repreſents *Abundance.*

Lower, beneath, there are two little *Zephyrus's*, who pour down the morning Dew upon the coming of the rays of the Sun. *Aurora* appears in her Chariot, before whom a flying *Cupid* ſtrews Flowers.

ers. Above, a little before *Aurora*, the Morning-ſtar is repreſented by a beautiful young man who carries it on his head, a Rod in his hand, driving away the night and all the Conſtellations before him: the Swallow, which is the bird that ſings before day-break, flies a little before.

At the end of the Picture appears *Night* in a rapid and violent poſture, drawing with her two hands her Veils, and accompanied with her two Children, whereof one repreſents the ſleep of life, and the other that of death.

The four Seaſons of the year are there repreſented.

The Spring.

The *Spring* is repreſented by the Feaſts or the Marriage of *Flora* and *Zephyrus*: that Goddeſs appears on a bed, *Zephyrus* by her, who

who careſſes her with one hand, and ſhews with the other an extream earneſtneſs to pour on her Flowers, which one of the hours of the day brings in a little Horn of Abundance. Three *Cupids* are about her: there is one who holds a baſket of Flowers, another who takes off them to throw confuſedly on *Flora*; and a third ſitting by another little baſket of Flowers, wherewith he makes Garlands.

On the left ſide of the Goddeſs in the ſide of the Picture, three *Amours* more are ſeen: the firſt ſitting on the ſkin of a He-goat, which he pierces to draw Wine thence; the ſecond who receives it in a Cup of Gold; and the third ſeated lower, holding a Veſſel betwixt his legs, who receives alſo the wine which iſſues from this He-goat arch-wiſe, and with violence.

On her right ſide behind *Zephy-*

rus,

rus, there are two other *Cupids*, whereof one repreſents *Winter*, who holds a lighted Torch; and the other plays with a lirtle bird, which he has let fly.

In the forepart of the Picture is a figure which kneels, and gathers Flowers to carry them to *Flora*; and on the other ſide before the Picture of *Flora*, in the forepart of the Picture, is a figure ſeen by the back, which takes with one hand Flowers in a baſket, and with the other takes Flowers from on the bed of *Flora*; and near her there are Veſſels repreſented with a Table ſet with a ſmall Treat. There is the ancient figure of the Salt which was uſed in all her meals, being in the form of a ſmall Pyramid, with Cakes and other Fruits.

In the ground of the Picture the little figures appearing at a diſtance, repreſent *Bacchants*, with *Satyrs*, who come to rejoyce themſelves at the Feaſts of *Flora*. *The*

The Summer.

The Summer is repreſented by the Feaſts of *Ceres.*

The Virgins who carry the Statue of this Goddeſs in devotion among Corn for the Fertility of the Earth, make a ſtop, having ſet down their Trivet and brought their offerings, which are a Sow and a Sheep, to ſacrifice them, about which they are employ'd.

The foremoſt Figure ſeen by the back, is repreſented by the Sacrificer holding a Knife in the right hand, and in a poſture of cutting the throat of the Sacrifice, at the inſtant that the Prieſteſs pronounces the eſſential words of the Sacrifice, and at the ſame time that another Virgin pours Milk and Wine on the fire of the Trivet, which ſmoaks: the Virgins are followed by *Bacchants* with ancient Inſtruments; and whilſt the Sacrifice is

making, the Harveſt-People put themſelves on their knees with Torches in their hands, in a poſture of adoring the Goddeſs *Ceres*, which the Virgins carry on their ſhoulders; and others preſent her ſheafs of Corn. The Painter, to ſhew the extream heat of the Summer, has repreſented the Dog-Star with a Cloud: This Dog-Star is a thirſty Dog regarding the Sun.

Autumn.

It is repreſented by the Feaſts of *Bacchus*, call'd *Bacchanalia.*

At his return from the *Indies* he found *Ariadne* all bedewed with Tears, whom wicked *Theſeus* had left alone in a deſart Iſland.

The Painter repreſents in the midſt of his Picture, *Theſeus* and *Ariadne* in a Chariot drawn by Panthers, which are driven by two *Cupids*, ſeeming to comfort her by the joy which ſhe ought to have for

for being near a God. There is repreſented an orderly march of *Faunes* and *Bacchants*, with the Javelin wrapt with Ivy in their hands, of whom one dances before the Chariot, beating a Drum; and another carries a Pannier of Grapes, ſeeming to be pleas'd by his ſmiling air, to ſee two little Children, one fallen aſleep by the Vintage, and the other laughing at him.

This Company is followed by the good Father *Silenus*, carried by *Faunes*; and all this Troop is deckt and crown'd with Vine and Ivy-leaves.

The ground of the Picture repreſents a Sea, and a little Veſſel appearing at a diſtance, which *Ariadne* ſhews to *Bacchus*, as an inconſtant perſon, who has forſaken her: this is on the left.

On the right are repreſented the Trees of Autumn with Fruits. The perſons marching in order, have Ti-

gers ſkins about them. The Vizards and Drums which are there, denote the rejoycings at the Feaſts of *Bacchus*.

The Winter.

The chief Figure of the Picture is repreſented by the Wind *Boreas*, with his two ſons, *Boreas* on a great Cloud, his Cloak wrapt about his left arm, flying and blowing in a rage the Hail and Snow with his two Children, driving away the Sun, who goes to hide himſelf in the corner of the Picture. The Sun is almoſt offuſcated by a thick and dark Cloud which purſues him.

Behind *Boreas* the ſeven *Pleiades* are repreſented, as well in humane Figures as in Stars, which reſolve themſelves into Water, and pour down Water from ancient Veſſels.

In the forepart of the Picture the Earth is repreſented begging relief of

of the Sun: *Vulcan* comes behind, offering her the Fire of the Earth, there being now none but him who can give her ſuccour.

A River is there repreſented ſomewhat at a diſtance under a Grotto with its Wine in it; the water which iſſues from it being all congeal'd into Ice.

The Ground of the Picture is a Sea agitated, full of Storms, where are ſome Veſſels in danger; the Sea-coaſt is frozen, and there are on the Banks Water-fowl.

We ſee *Parnaſſus* and *Apollo*, who invite to them *Muſick*, pointing at a Nightingale ſitting on the branch of a Laurel-tree (as the ſymbol of Muſick) of which he pretends that men hearken to all the notes, to cauſe them to be obſerv'd.

The two Children which are in the forepart of the Picture, one which ſtrikes with a Hammer on an Anvil, and the other which is taking

a Hammer out of a pair of Scales to ſtrike with him, denote *Meaſure*; and the Scales which are beneath the Anvil on the ground, denote *Juſtice.*

The Swans which are on the left ſide repreſent the voice of the Poets.

As to the four little Pictures of the Vault, of the two on the two ſides of the great Seiling-piece, that which is on the right regarding the great Seiling-piece, is *Clymene*, who preſents her Son *Phaeton* to *Apollo* for him to own him.

That which is on the left repreſents *Apollo* with *Vertue*, flying in the Air, ſhewing Vertue, who is ſeated beneath on Clouds, his Seat all full of light, which is the place where he will have her to ſit: The *Amour* of Vertue is by, ſeated on Clouds, holding great branches of Laurels, which ſerve but as an Ornament to the Picture.

Thoſe

Thoſe of the ends, that on the right regarding the great Seiling-piece, repreſents *Circe* the Daughter of the Sun, ſeated on Clouds; a *Cupid* near her, who preſents her a great number of Herbs.

And on the right at the other end, bold *Icarus* is repreſented, with his Wings melting, in the poſture of a man frighted, who finds himſelf falling from the courſe of the Sun on the Earth.

The eight *bas Reliefs* of this beautiful Gallery are ſet in great round gilded Frames.

The firſt, which is as you enter into the Gallery on the right, repreſents *Apollo* before the Porch of his Temple, his Tripod before him, the *Sibyl* on her knees ſhewing him a handful of Sea ſands in her hand, and begging him to make her live as many years as ſhe carries grains of Sand.

The ſecond on the left, repre-

ſents *Apollo* ſeated on a Terraſs, the God *Eſculapius* his Son on his knees near him, leaning on a great Book which is on the knees of *Apollo*, a great number of Plants before them which iſſue from the Earth, and which *Apollo* ſhews him to teach him Phyſick.

There are two other *bas Reliefs* greater than the former, which extend themſelves even to half the Gallery: The one repreſents the defiance of *Marſias* to *Apollo*, *Midas* near them, who is the Judge. The other on the right oppoſite to it, repreſents *Apollo*, who cauſes *Marſias* to be flea'd.

There are four other *bas Reliefs* which make the other half of the Gallery: The firſt on the right repreſents the change of *Coronis*; and the ſecond on the left, that of *Daphne* into a Laurel-tree: And at the end of the Gallery at the two ſides of the Picture of *Parnaſſus*, on the

the right, is the change of *Cyparissus* into a Cypress-tree; and on the left, that of *Clytia* into the Sun-flower.

From the Gallery you go to the *great Hall*, where are represented the *Amours* of *Venus* and of *Mars*; which is a great story, whereof the Painting is very excellent.

The Explication of the Amours of Mars *and* Venus, *which are in the great Hall.*

It is good to know, for the better understanding of this Explication, that *Cœlus* was the first Deity which the Pagans knew: The second was *Saturn* his Son, who represented Time. It's for this reason that he is painted as an old man, with Wings on his back, and a Sithe in his hand: he has Wings to signifie that Time runs on so swift, that it seems to flie; he is painted as an old man,

becauſe he was created the firſt; and they give him a Sithe, to ſhew that like a Mower he cuts all down, and deſtroys all that Nature produces. He was repreſented alſo devouring one of his Children, to ſhew that he deſtroys that which even himſelf has engendred: and that his Father *Cœlus* ſhould not engender other Gods more than himſelf, he took from him with his Sithe the power of engendring: The Bloud falling into the Sea, and being mixt with the froth which is made of its Waves againſt the Rocks of the Iſland of *Cyprus*, engendred *Venus*, who liv'd in this Iſland; which gave her the name of *Cyprus*, and *Cyprian Venus*.

This Goddeſs was the Wife of *Vulcan*, who was the God of Smiths. They had *Cupid*, who has been taken for the God of *Love*, or for Love it ſelf.

Mars was the God of War, Son of

of the Goddeſs *Juno*, Wife of *Jupiter*, who through the Jealouſie which ſhe conceiv'd, for that *Jupiter* her Huſband had all alone engendred the Goddeſs *Minerva* in his brain: She would likewiſe engender alone, which ſhe did by touching a Flower by the counſel of the Goddeſs *Flora*.

Minerva is the Goddeſs of Arts and Sciences; ſhe preſides over defenſive Arms, and then ſhe is called *Bellona*: She iſſued from the brain of *Jupiter*.

The true ſence of this Fable is, that by *Jupiter* muſt be underſtood the ſupreme Deity, who by his wiſdom has ſetled the conditions of things, and has given to men Science and the invention of Arts, and the means to defend themſelves againſt thoſe who would diſturb them, in whatſoever manner it be.

The Goddeſs *Juno* in this place is taken

taken for Riches; which joyn'd with Jealouſie, have engendred *Mars*, who ſignifies War, which diſturbs the quiet of States, which are repreſented by the Goddeſs *Minerva*. War is made very often by the counſel of Youth, ſignified by *Flora*, who is the Goddeſs of it.

Mars became amorous of the Goddeſs *Venus*; the Sun, who was the Nephew of *Vulcan*, diſcover'd to him the wanton Loves of *Venus* his Wife with *Mars*; whereupon *Vulcan* being toucht with Jealouſie, made a Net ſo ſubtle and delicate, with ſo much ſkill and artifice, at the places where *Mars* had meetings with his Wife, that they were there both taken, and expos'd to the deriſion and laughter of all the Gods.

The meaning of the Fable is, that by *Mars* we muſt underſtand Men of War, and by *Venus* Pleaſure; which the Poets have feign'd to in-

inhabit the Iſle of *Cyprus*, becauſe it was at that time the moſt fertile and moſt voluptuous of all the *Levant*. It's alſo on this occaſion that the Poets have ſaid, that when Souldiers yield themſelves to be overcome with Pleaſures, they come to a relaxation of that warlike vertue which they had acquired in Military Diſcipline; and as effeminacy over-rules them, the friends of the contrary party, ſignified by the *Sun*, who diſcovers the Amours of *Venus* to *Vulcan*, ſeeing their diſorder, give notice to their Enemies; who finding them in the arms of Pleaſure, defeat them, and cut them in pieces. Thus they find themſelves taken in the Net, where the fire of Laſciviouſneſs, which is the Huſband of Pleaſure, has caught them, and where afterward thoſe who have eſcap'd death, are expos'd to the laughter of the great men of the World, ſignified by the Gods, who

who derided *Mars* and *Venus* taken in the Net made by *Vulcan*; and Hiſtory is fill'd with an infinite number of the like Examples.

Vulcan is made the Huſband of *Venus*, to ſhew that Fire is inſeparable from Pleaſure, which has always ſomewhat that is deform'd, and is the cauſe that Arms are often made on her occaſion. It's for this reaſon that *Vulcan* made the Arms of *Æneas*, of whom *Venus* ſaid her ſelf the Mother. And the Fable ſhews in this place, that *Anchiſes* the Father of *Æneas*, was very rich and powerful, and that he lived in a Country very much abounding in all that might ſerve for pleaſure; and his Wife was doubtleſs one of the faireſt of her time.

The Arms of the *Grecians* and *Trojans*, were they not forg'd by *Vulcan*, that is to ſay, by the Fire of Pleaſure, by reaſon of *Paris*'s carrying away of *Helena* by force? If

Vulcan

Vulcan be painted lame, holding a woodden leg in his hand, it's becauſe the Fire cannot ſupport it ſelf and ſubſiſt, without Wood: and if he be made the God of Smiths, it's becauſe he ſerves to forge Arms, and to make the points of the Arrows of *Cupid*, or of Love; there being nothing ſo certain, as that it is the Fire of Pleaſure which whets and makes the firſt points of Love.

We ſee moreover in theſe Amours of *Mars* and *Venus*, this God of War, who is diſarm'd by many little *Cupids*, at the time that he comes to pay a Viſit to his Miſtriſs: which ſhews that Pleaſure diſarms and renders effeminate the moſt generous hearts.

Thus you have the true explication of the Amours of *Venus* and of *Mars*; and if any one aſks whence I have taken it, I anſwer him, that it was from the brain of the Goddeſs *Minerva*, who of late threw

on

on the Earth this production of her underſtanding, for the firſt who could find it; and Chance has happily made me light upon it to put it in this place.

Afterward as you enter into the Garden by the great Stair-caſe, you ſee there a *Cleopatra* and a *Bacchus*; at the ſide of it four little Water-ſpouts; and at the bottom of this Stair-caſe a great Baſon, where there are two great Water-ſpouts.

There are ſeen round about this great Baſon the four Elements repreſented by twelve Deities.

The firſt Figure is *Vulcan*, who has at his feet a Head-piece made by himſelf, and Iron-bars, a Hammer, and the Net with which he took *Venus* and *Mars* lying together; which the Sun, who ſees all things, had diſcover'd to him: he leans with his left hand on an Anvil, and with his right he ſtrokes his Beard, and looks on *Venus*, reproaching

ching her as it were for her Infidelity.

The ſecond Figure is *Venus*, who looks on *Vulcan*, and preſents him Necklaces of Pearl as it were to appeaſe him.

The third Figure is *Mars*: thoſe are the three Deities which repreſent the Fire.

The fourth and the fifth repreſenting the one the River *Stix*, the other *Galathea*: And the ſixth which repreſents *Neptune*, are the Deities of the Water.

The ſeventh, the eighth, and the ninth, which repreſent, the firſt *Ceres* with ears of Corn, the ſecond *Bacchus*, and the third *Flora*: Theſe are the Deities of the Earth.

The tenth Figure is *Iris*, who has little wings at her heels and on her head: She is the Meſſenger of *Juno*, as *Mercury* is of *Jupiter*.

The eleventh and the twelfth Figures are *Zephyrus* and *Juno*: Theſe laſt

laſt are the Deities of the Air.

So that the partition of the four Elements is made by theſe twelve Statues.

The ſix which are on the ſide of the Houſe, repreſent the Air and the Fire.

The other ſix oppoſite repreſent the Earth and the Water; made by the Sieur *de Cadeinne*.

Finally, there is ſeen in this beautiful Garden very fine *Caſcades*, and an infinite ſtore of other excellent things, which are not here diſcover'd, I having propos'd to my ſelf onely what there is moſt conſiderable to be ſeen in this charming and delightful Seat.

A compendious Inventory of the Treaſury of St. *Denis*, where the Pieces are plac'd in the following order, which are ſhewn in each Preſs for the ſatisfaction of Curious Perſons.

First,

In the firſt Preſs near the entrance of the Treaſury.

A Great, very beautiful, and pretious Croſs of maſſie Gold, all cover'd before with Rubies, Saphirs, Emeralds, and Oriental Pearl. There is ſhewn under the rich little Croſs which is in the midſt of it, the length of a foot and a half of the

the wood of the true Cross. It was sent in the year 1205. to *Philip Auguste* King of *France*, by *Baudouin* Emperour of the East, and since given to the Church of St. *Denis* by the same *Philip Auguste*.

A little Crucifix inchast in Gold, very delicately made of the wood of the true Cross, by Pope *Clement* the *Third*'s own hands, who gave it to the said *Philip Auguste*, and his Majesty to the glorious Martyr St. *Denis*.

The Reliquary of the same King all deck'd with Stones set in Gold: There is shewn under the Crystal a little Vial in which there is of the Bloud and Water which ran from the side of *our Saviour*, when it was pierc'd with the Lance: There is moreover some of the Milk, and of the Gown of *our Lady*: A Finger of the Apostle St. *Thomas*; another Finger of St. *Medard*; and the Myrrh which the Kings offered to

our

our Saviour: and twenty eight other different ſorts of Relicks.

One of the Nails wherewith *our Saviour* was faſten'd to the Croſs, ſent to *Charlemagne* by *Conſtantine the Fifth*, Emperour of *Conſtantinople*, and ſince given to the Church of St. *Denis* by *Charles the bald*, the Grand-ſon of the ſaid *Charlemagne*: It is inchaſt in a great ſilver Tabernacle gilt and garniſh'd with pretious Stones, made by the Monks.

An Image of the holy Virgin of Silver gilt, which holds with one hand a little Reliquary, in which is ſeen a piece of the Swadling-cloaths where with ſhe wrapt our Saviour in the Manger of *Bethleem*: given by *Guy de Monceaux* Abbot of St. *Denis*.

One of the Pitchers in which our Saviour chang'd Water into Wine at the Marriage of *Cana* in *Galilee*.

A great Image of our Lady, of Silver

Silver gilt, holding in the right hand a Flower-de-luce of Gold, in which there are of her Hairs and Cloaths: given by *Jane D'Eureux* Queen of *France.*

Another great Image of St. *John* the Evangeliſt, of Silver gilt, holding with one hand a Cryſtal Tube ſet in Gold, in which is ſeen a Tooth of the ſaid holy Apoſtle; caus'd to be made and put in the Treaſury by the Monks of St. *Denis.*

A fine Reliquary, in which is preſerv'd under a piece of Rock-cryſtal, ſome of the Bones of St. *Placidius* the Diſciple of St. *Bennet*, and of his Siſter St. *Flavia* a Roman Lady, who were martyr'd together above eleven hundred years ſince: caus'd to be made and put in the Treaſury by the Monks.

The Bones of an Arm of the great Captain and Martyr St. *Euſtachius*, ſet in ſilver gilt, enrich'd with precious Stones: caus'd to be made

and

and put in the Treaſury by the Monks.

A little Reliquary, under the Cryſtal of which is ſeen a Bone of St. *Giles*, Abbot: put in the Treaſury by the Monks.

A fine Reliquary of Silver gilt, in the form of a Chappel, in which are ſeen parcels of all the Relicks which are in the holy Chappel of *Paris*, ſet in Gold: given by *Jane D'Eureux* Queen of *France*.

The Arm-bone of the good old man St. *Simeon*, who receiv'd our Saviour at the Temple; his Reliquary is all of Gold, and enrich'd with precious Stones: made and put in the Treaſury by the Monks.

A Reliquary of Silver gilt, repreſenting the martyrdom of St. *Hippolitus*, of whom there is a Bone in it: made and put in the Treaſury by the Monks.

The two Crowns which *Henry the Fourth* caus'd to be made for his

his Coronation, whereof one is of Silver gilt, and the other of Gold enamell'd.

The Scepter and the Hand of Justice of the same *Henry the Fourth.*

The two Miters which the Abbots of S. *Denis* made use of when they were Regulars; whereof the one is of Embroidery, and the other has a ground of Pearls, enricht with a great number of pretious Stones set in Gold: made by the Abbots.

The Silver gilt Crosier which the same Abbots used: made by them.

The Chanters Staff, the upper end of which is adorn'd with many pretious Stones: by the Monks.

In the second Press.

A great Image representing half the body of St. *Hillary*, Bishop of *Poitiers*, and Doctor of the Church, whose Mitre and the welt of his Cope

Cope about his neck, are all cover'd with very pretious Stones and Oriental Pearl, ſet in Gold: the Head of the ſaid Saint is within that of the Image, and the Bones of one of his Arms in a Cryſtal, which the ſame Image holds betwixt one of its hands. This Work comes from the Abbots and the Monks.

A great Croſs all of Gold and pretious Stones, called the Croſs of St. *Laurence*, becauſe in it there is a Bar of the Iron-gate on which this holy Martyr was roaſted. It is the Preſent of *Charles the bald.*

A ſilver Reliquary gilt, at the upper part of which is ſeen a Finger, both fleſh and bone, of the Apoſtle St. *Bartholomew*, ſet in a Cryſtal garniſht with Gold. *Philip Auguſte* gave it.

A very fine Reliquary of ſilver gilt, in which is ſeen, under a Cryſtal, one of the Shoulder-bones of St. *John Baptiſt*; ſent by the Em-

perour *Heraclius* to *Dagobert*, Founder of the Abbey and Church of St. *Denis*: inchaft by the Monks.

A great Image of St. *Nicolas* of silver gilt, whose Mitre is enrich'd with pretious Stones, and at the foot of it there are Relicks of the Saint: given by the Reverend Abbot of St. *Denis*, *Guy de Monceaux*.

A Cross of silver gilt, adorn'd with Emeralds, in which there is of the wood of the true Cross: It comes from the Monks.

An Eye of the glorious Martyr & Bishop of *Authun*, *St. Leger*, set under a Crystal, held by an Image of the said Saint, the whole of silver gilt: This Work comes from the Monks.

An Image of St. *Denis* the *Areopagite* of silver gilt, at the bottom of which there are of his Relicks: The Abbot and the Monks caus'd it to be made and put in the Treasury.

Another

Another Image of St. *Catherine* of ſilver gilt, at the bottom of which there are likewiſe of her Relicks: Given by *Guy de Monceaux*, Abbot Regular of St. *Denis*.

A fine Shrine for Relicks, made on the Model of the Church of *Noſtre-dame* of *Paris*, all full of holy Relicks; and among others there are of ſeven Apoſtles: It is a Gift of *Loüis the Eleventh*, King of *France*, to the Church of St. *Denis*.

A ſilver gilt Reliquary made in the form of a Trunk, in which are ſeen ſome of the bones of the Prophet *Iſaias*, who liv'd about ſix hundred years before the birth of our Saviour: Caus'd to be made and put in the Treaſury by the Monks.

Another Reliquary of the ſame matter and faſhion as the former, where there is a bone of the bleſſed Martyr St. *Pantaleon*: Made by the Monks.

A little Cryſtal Reliquary ſet in ſilver, in which there are of the Hairs of St. *Marguerite:* Made by the Monks.

The Leprous Scurf which our Saviour took from the face of the Leper, whom he cur'd in proof of the miraculous Dedication made by himſelf of the Church of St. *Denis:* The ſaid Leprous Scurf is under a Cryſtal inchaſt in ſilver.

A Manuſcript Miſſal written above eight hundred years ſince, cover'd with ſilver, and on one ſide are ſeen the Images of a Crucifix, of the Virgin, and of St. *John*, in Ivory, ſet round with Pearls and pretious Stones.

A very ancient Book cover'd with Ivory, bordered with ſilver, containing the Goſpels written in letters of gold and ſilver on ſkins of a Purple-colour.

An Image of our Lady, which is of Ivory, crown'd with Gold enrich'd

rich'd with pretious Stones, and excellently well made.

Two little Veſſels very pretious, call'd *Suger's Pots*, becauſe they were given him by *Loüis the Seventh*; whereof one is of Rock-Cryſtal, the other of a Beril, cut with the point of a Diamond.

The two Crowns of *Loüis the Thirteenth*; whereof one is of Gold, the other of Silver: They ſerv'd at his Coronation.

In the third Preſs.

A golden Head of the great St. *Denis the Areopagite*, Apoſtle of *France*, and Patron of the place; whoſe Mitre alſo of Gold is all cover'd with very pretious Stones, and Oriental Pearls: the whole born up by two great Angels of ſilver gilt. This very pretious Work was caus'd to be made by *Matthew de Vandoſme*, Abbot Regular of St. *Denis*.

The Chalice and the little Veſſels for holding Wine and Water, which the ſame St. *Denis* made uſe of at the Sacrifice of the Maſs, about fifteen hundred and fifty years ſince; the whole of Rock-Gryſtal enchas'd in ſilver, and the Chalice enrich'd with pretious Stones.

The upper end of the Groſs of the ſame Saint, which was but of wood; it has ſince been caus'd to be cover'd with Gold and pretious Stones.

His Pontifical Ring of Gold, having in the midſt of it a beautiful Saphyr ſet round with many other Stones.

The Claſp of his Cope.

The Staff which he carried with him in his Travels, it is of wood; but ſince it has been caus'd to be cover'd with ſilver, and the upper part of it to be adorn'd with Cryſtals and other pretious Stones: His Ink-horn, Cheſt, and Cornet, made after the Grecian faſhion.

A

A Book of Vellam, cover'd with Ivory and edg'd with ſilver and Pretious ſtones, containing the Works of the ſame St. *Denis*, commented and written by St. *Maximus's* own hand; ſent to St. *Denis* by *Manuel Paleologue* the ſecond of the name, Emperour of the Eaſt.

The right Hand of the Apoſtle St. *Thomas*, both fleſh and bone, very richly inchas'd in Gold, beſet with Diamonds, Rubies, Emeralds, and Oriental Pearls: ſent to *St. Denis* by *John* Duke of *Berry*, by way of acknowledgment for ſome Relicks which the Abbot and the Monks had given him to put in a Church which he had caus'd to be built, bearing the name of the ſaid Saint.

The Chin of St. *Loüis* King of *France*, in a Reliquary of ſilver gilt, ſupported by his ſon *Philip the Third*, and his grandchild *Philip the Fourth*, call'd *the Fair*, whoſe

Crowns are of Gold enrich'd with Pretious ſtones: Caus'd to be made and put in the Treaſury by the Abbot *Giles* of *Pontoiſe* and the Monks.

At the foot of the ſaid Reliquary is ſeen another alſo of ſilver gilt, containing a Bone of St. *Loüis* Archbiſhop of *Tholoze* grand Nephew of the King St. *Loüis*, ſupported by a Figure of *Giles* of *Pontoiſe*, Abbot of St. *Denis*, veſted with his Pontifical Habits, with a Miter cover'd with Pretious ſtones: given by the ſame Abbot.

The Hand of Juſtice of the ſame King St. *Loüis*, of ſilver gilt.

A little Reliquary in the form of a Hand, of ſilver gilt, in which there is a Bone of *St. Denis the Areopagite.* This Piece belong'd to the Oratory of St. *Loüis*.

The Cup out of which the ſame St. *Loüis* drank, made of Tamariſk-wood garniſht, with a foot of ſilver gilt, enamell'd and deckt with Flower-

Flower-de-luces of Gold, with an L. crown'd.

The Sword which the ſame *St. Loüis* made uſe of againſt the *Turks* in his Voyage of the Holy Land.

The Crown of the ſame Saint all of Gold, and very rich Jewels, there being in it, among others, a Ruby and a Saphyr of extraordinary bigneſs, and of an ineſtimable value.

The Gold-Ring of the ſame St. *Loüis*, all deckt with Flower-de-luces, garniſht with a great ſquare Saphyr, on which is grav'd an Image with an *S.* and an *L.* which ſignifie *Sigillum Ludovici*, becauſe the Saint made uſe of it to ſeal his Letters.

A very fine Stone of Azure ſet in Gold, on one ſide of which is the Image of our Saviour; and on the other that of our Lady, in Relief.

The Claſp of a Cope given by *Anne de Bretagne* Queen of *France*, enriſht and adorn'd with a very fair Jacinth ſet in a Beazil of Gold, ſup-

ported by two Hermines of Gold enamell'd. This Piece is of great value.

A rich Vial of an Onix, garnisht with silver gilt.

A great and very beautiful piece of Rock-crystal enchast in a great circle of gold, enricht with Pretious stones, through which are seen the Images of the Crucifix, of the holy Virgin, and of St. *John*, very industriously ingrav'd in the back-part of the said Crystal.

A Chalice of a very ancient make, the bowl of which is of an Oriental Agate, very beautiful, and well cut: The said Bowl is garnisht above and beneath with silver gilt, and enricht with many other Jewels.

The Patine of the said Chalice is of a beautiful green Porphyre, markt with little spots, semé, with little Fishes of gold, edg'd with gold, and enricht with Pretious stones.

A

A beautiful Camahieu of a white Agate, on which is ſeen the Effigies of the Queen of *Saba*, who came to ſee *Solomon* at *Jeruſalem*.

A Drinking-cup made of a beautiful Oriental Agate, perfectly well cut, and enchaſt in ſilver with many Pretious ſtones.

The two Crowns of *Loüis the Fourteenth*, which were made uſe of at his Coronation; the one is of ſilver gilt, and the other of gold.

In the fourth Preſs.

A great Image of St. *Bennet* to half his body, of ſilver gilt, whoſe Miter and embroider'd Border about his neck, are all cover'd with Jewels ſet in gold: betwixt his hands there is a Cryſtal, in which is ſeen the bone of one of the arms of the ſaid Saint; given with the hand of St. *Thomas* before-mentioned, by *John* Duke of *Berry*, and on the ſame occaſion.

A

A great Gros of massie Gold, made by St. *Esay*: it is enricht with a great number of Oriental Pearls, and other very Pretious stones, and among others with a very great and very fine Oriental Amethist: it belong'd to *Charlemagne*, and was given to St. *Denis* by his Grandchild *Charles the bald*.

The Skreen or Reliquary of *Charlemagne* all of Gold, and with a great number of very Pretious Jewels, and great Oriental Pearls; at th foot of which are seen, under a Crystal, three bones of the arms of the Saints *George*, *Theodor*, and *Apollinarius*.

The Crown of the same *Charlemagne* all of Gold, and very fine Jewels; it is carried to *Rheims* to be used at the Coronations of our Kings, with the other Royal Ornaments following; to wit,

The Scepter, the Hand of Justice, and

and the Spurs of the ſaid *Charlemagne*, all of Gold; his Sword, whereof the hilt and gard are of gold, and the upper part of the ſcabbard enricht with Pretious ſtones; the Claſp of his Royal Mantle all of Gold, Diamonds, Rubies, and Oriental Pearls; and the Book containing the Ceremonies which are obſerv'd at the ſaid Coronations.

The Crown of *Jane D'Eureux* Queen of *France*, Wife of *Charles the Fourth*, all of Gold and fine Pretious ſtones: it is made uſe of at the Coronation of the *Queens*, which is perform'd in the Church of Saint *Denis*.

A beautiful Veſſel of Rock-cryſtal very well cut, enchaſt in ſilver gilt, and enricht with Jewels. Given by *Suger* Abbot of St. *Denis*.

A beautiful little Image of the holy Virgin, of fine Amber.

An excellent Veſſel of Porphyre, adorn'd

adorn'd with a head and two wings of an Eagle, of silver gilt. Given by the same Abbot *Suger*.

A Chalice with its cover, of silver enamell'd. Given by King *Charles the Fifth*.

A Vessel inclining to the fashion of a great Drinking-cup, made of a Chrysolite, and enchast in Gold by St. *Eloy*. Given by the same Abbot *Suger*.

A very fine Book containing the Gospels of the Feasts of the year, which is made use of at great Solemnities: it is cover'd with golden Plates, and enricht with a great many Jewels, and great Oriental Pearls. Caus'd to be made by the Monks.

Another beautiful Vessel of an Oriental Agate, esteem'd beyond all value, for its antiquity, its largeness, and the beauty of its work. *Ptolomy Philadelphus* caus'd it to be made about eighteen hundred years since.

ſince. It's a Preſent of *Charles the Third*, ſurnam'd the *Simple*.

Another very beautiful Veſſel of the Chalcedony-ſtone, garniſht with ſilver, and enricht with Jewels and Oriental Pearls. Given by Abbot *Suger*.

A beautiful, great, very ancient, and curious Veſſel of rich Cryſtal, which was us'd in the Temple of *Solomon*. Given by *Charles the Bald*.

A great Cup of Gold and Pretious ſtones, which belong'd to the ſame *Solomon*.

The Picture of *Nero* in a *Camahieu* of an Agate, marvelouſly rare for its different colours, all natural.

A tawny Chalcedony, repreſenting the head of *Cæſar*.

Another Chalcedony, which Jewellers call *Clairette*, by reaſon of its colour, repreſenting the head of a Child.

A little Idol of *Apollo*, grav'd on an Amethist, set in Gold, enricht with Pretious stones.

In the fifth Press.

A Shrine for Relicks, of silver gilt, adorn'd with Crystals, in which are the Relicks of St. *Denis* Bishop of *Corinth*, which were brought to St. *Denis* by the Cardinal *Peter of Capua*, Legat of the holy See, *Anno* 1215, in the time, and by the order of Pope *Innocent the Third.*

In the sixth Press.

A fine Shrine for Relicks, of silver gilt, enricht with Pretious stones, in which repose the Relicks of St. *Loüis* King of *France.*

In the seventh Press.

In this Press are kept ordinarily during

during the life of each King, his Royal Habits which ſerv'd at his Coronation; as at preſent thoſe of our Invincible Adeodatus *Loüis the Fourteenth*, crown'd at *Rheims An.* 1654, are there kept.

In the eighth Preſs.

A Unicorn's Horn ſix foot and a half in length.

The Talon of a Griffen of ſo prodigious a bigneſs, that in its cavity it holds a pint of the meaſure of St. *Denis*, which is very great. This Piece and the precedent were ſent to *Charlemagne*, *An.* 807, by *Aaron* King of *Perſia*, and ſince given to St. *Denis* by *Charles the Bald.*

Two Teeth of a Sea-Horſe of a prodigious bigneſs, ſent to St. *Denis* by *David* King of *Scotland.*

The Lanthorn of *Malchus* which ſerv'd for the taking of *our Saviour* in the Garden of Olives; which the Vul-

Vulgar call *Judas's Lanthorn*, because he made himself in that Adventure the Guide of the company.

A Play of Chests of Ivory, which formerly the Emperour *Charlemagne* made use of.

One of the Hunting-horns of *Rowland*, Nephew of the said *Charlemagne*.

The Sword of *Turpin*, who from being a Monk of St. *Denis*, having been made Archbishop of *Rheims*, bore Arms afterward with his Uncle *Charlemagne* against the Infidels.

The Sword of *Jane D'Arc*, *Pucelle of Orleans*.

The Effigies of *Francis Dolphin*, eldest Son of *Francis the First*.

The Effigies of the *Duke* of *Alençon*, Son of *Henry the Second*, and Brother of *Charles the Ninth*, and of *Henry the Third*.

In

In the other Preſſes above are the following Figures of the Kings of France *drawn to the life, and veſted in their Royal Robes.*

In the firſt, that of *Charles the Eighth*, Son of *Loüis the Eleventh*, and that of *Loüis the Twelfth* call'd the Father of the People.

In the ſecond, that of *Francis the Firſt*, and of *Henry the Second* his Son.

In the third, that of *Charles the Ninth*, and of *Henry the Third.*

In the fourth, that of *Henry the Fourth*, and of *Loüis the Thirteenth*, with the Gantlets, Spurs, and Head-piece which ſerv'd for their Funeral-Pomp.

In the Hall of the Treaſury is ſeen ſtill the Looking-glaſs of the Poet *Virgil.*

And

And a Chair of Copper gilt, which was us'd by King *Dagobert*, Founder of the Abbey of St. *Denis*, who liv'd above a thousand years since.

THE END.

A CATALOGUE OF

Some Books printed for and ſold by *Matthew Turner*, Bookſeller near *Turnſtile* in *Holborn*.

A *Narrative of the Popiſh Plot, to the Tune of* Packington's Pound.

Edgar *and* Alfred: *a Tragi-comedy*, 4°

The Royal Game of Ombre, 8°

Counſels of Wiſdom: or, the Maximes of Solomon. *Tranſlated out of the French*, 12°

The

Books sold by *Matth. Turner.*

The Royal Penitent: or, the Psalms of Don Antonio *King of* Portugal, 12°

The Imitation or Following of Christ, by Thomas a Kempis, 24°